



of the William Menzies, the book of the
ann. Hibernia Smith & Sons Hope in to
between Samaritan & crocodon Islands in to
strait of Sunda - where the William off
the care of God Hope -

(Book of Jones, Songs and Songs)

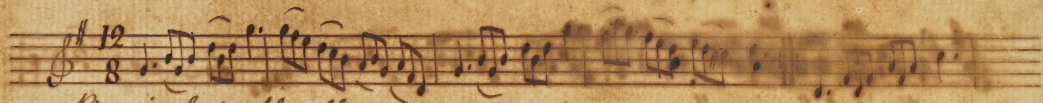
ms. circa 1780

Samuel T. Horns Book, presented him
by Capt William G. Algee, at sea the
4th of July 1809 off the Islands of
Amsterdam in the Indian ocean -
Ship Ann & Hope.

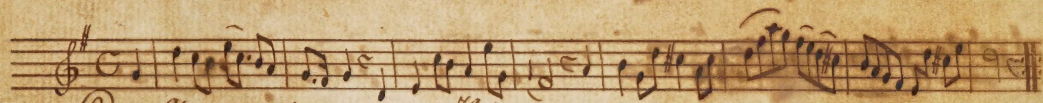


John Carter Brown
Library
Brown University

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The Associates of
The John Carter Brown Library



Wunningford Assembly.



Dear Cloe come give me sweet Kisses.



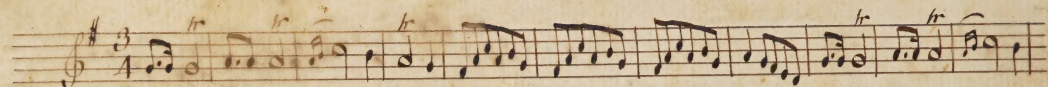
And te



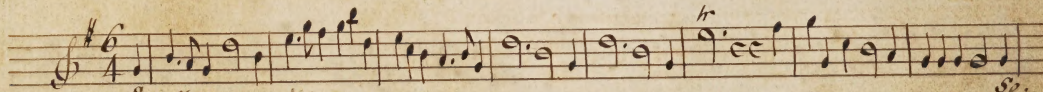
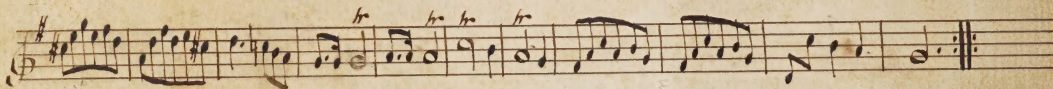
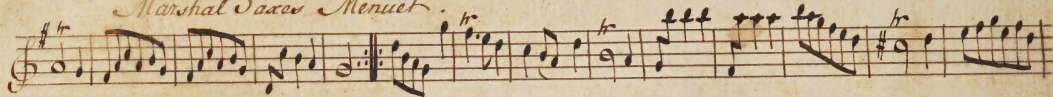
O thee oh! Gentle Sleep.



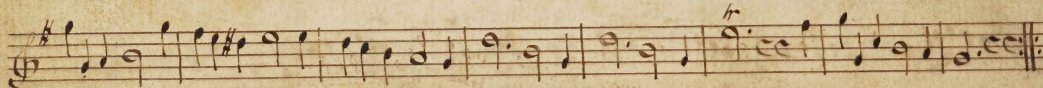
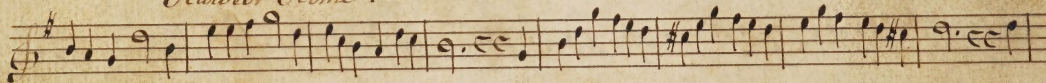
sy.

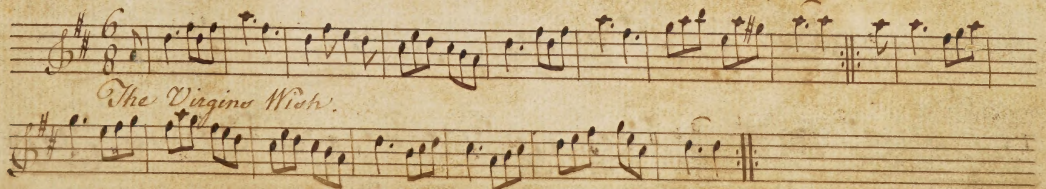
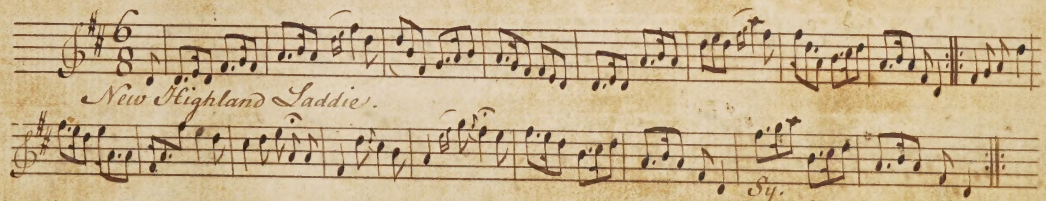
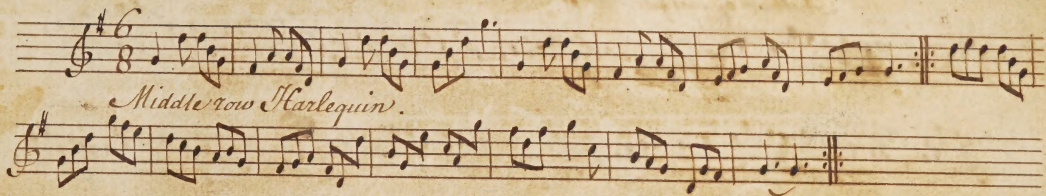


Marshal Saxe's Menuet.



Sy. Harvest Home.





M

Bright Author of my present flame.

A handwritten musical score on aged, yellowed paper. The score consists of six staves of music, all in G major (one sharp). The first staff begins with a treble clef and a common time signature (C). The second staff has a treble clef and a common time signature (C), with a 'So.' marking below it. The third staff has a treble clef and a common time signature (C), with a 'So.' marking below it. The fourth staff has a treble clef and a common time signature (C), with a 'So.' marking below it. The fifth staff has a treble clef and a 3/8 time signature, with an 'Affettuoso' marking below it. The sixth staff has a treble clef and a common time signature (C), with a 'So.' marking below it. The music is written in a cursive, handwritten style, featuring various note values, rests, and dynamic markings. The paper shows signs of age, including discoloration and slight wear at the edges.

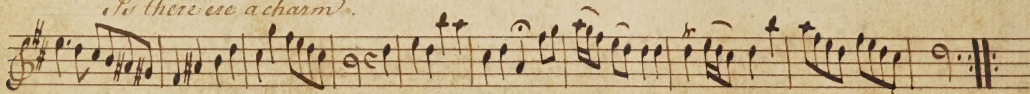
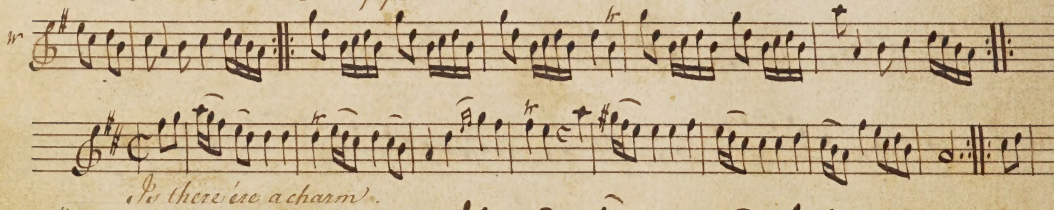
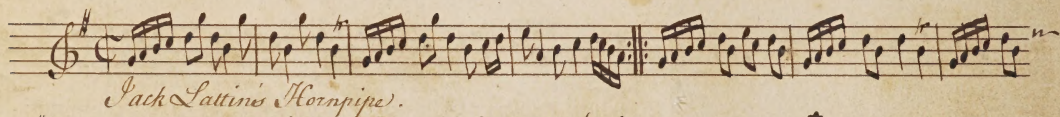
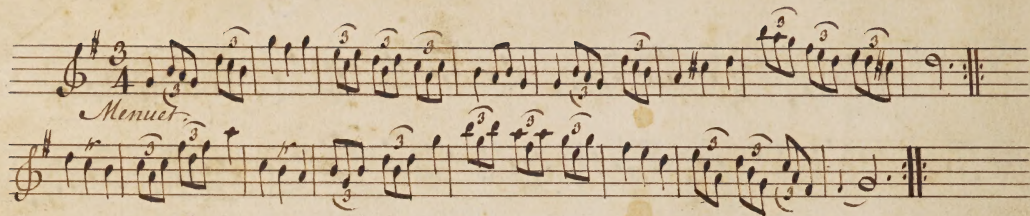
All^o

f

sf

At setting Day

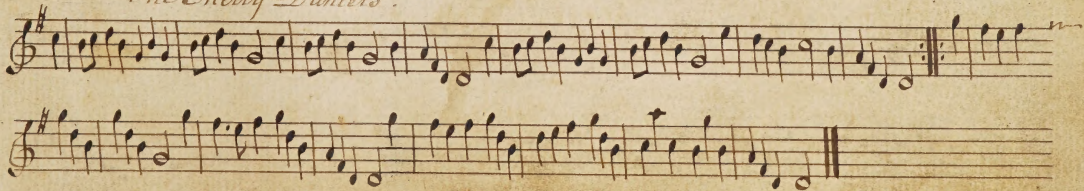
f

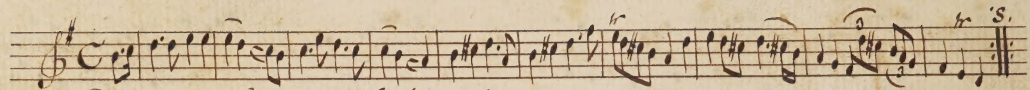


Menuet by M^r. Weideman.

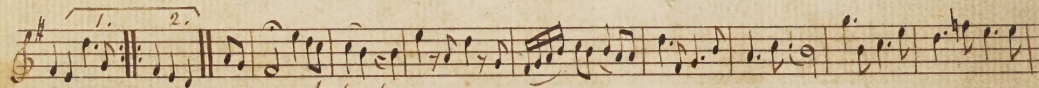
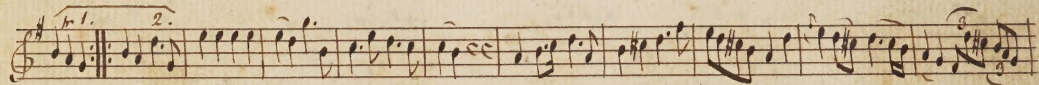
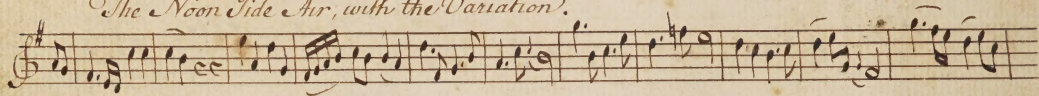


The Merry Dancers.





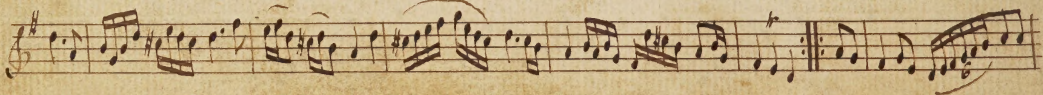
The Noon Tide Air, with the Variation.

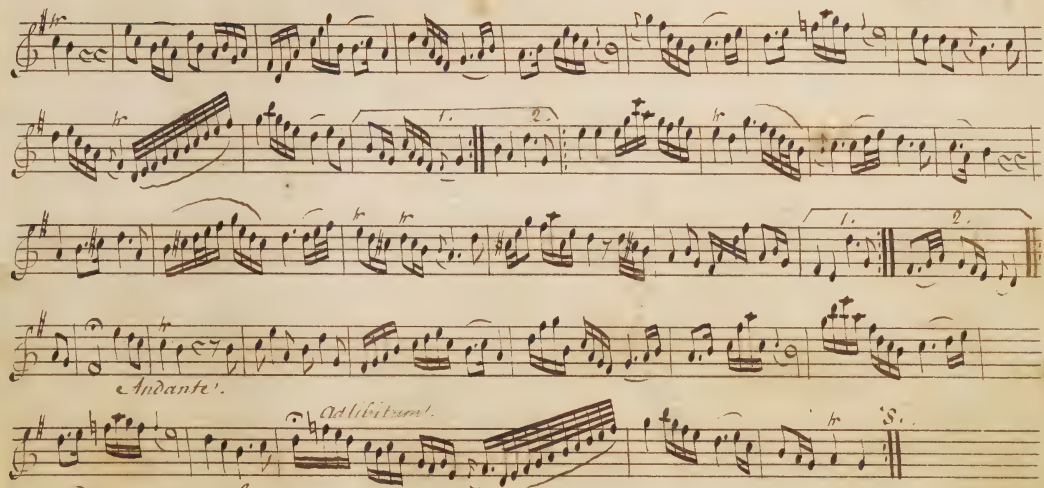


Andante.



Variation.



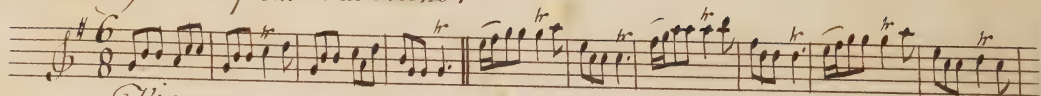


Andante.

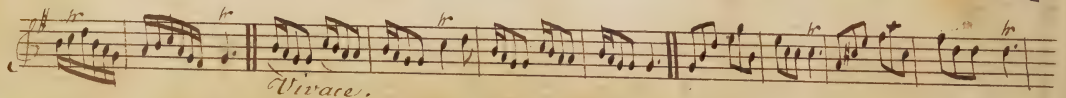
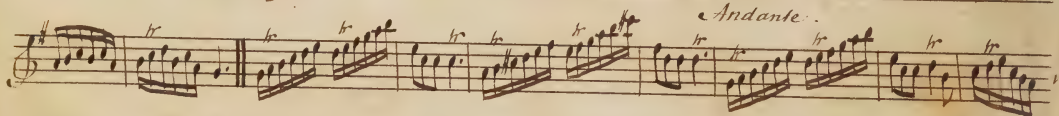
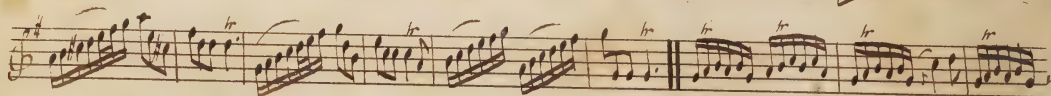
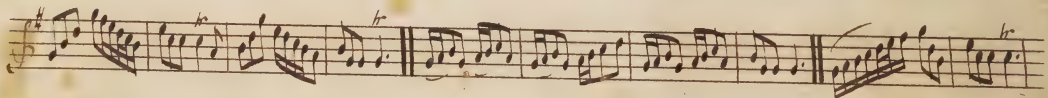
Ad libitum.

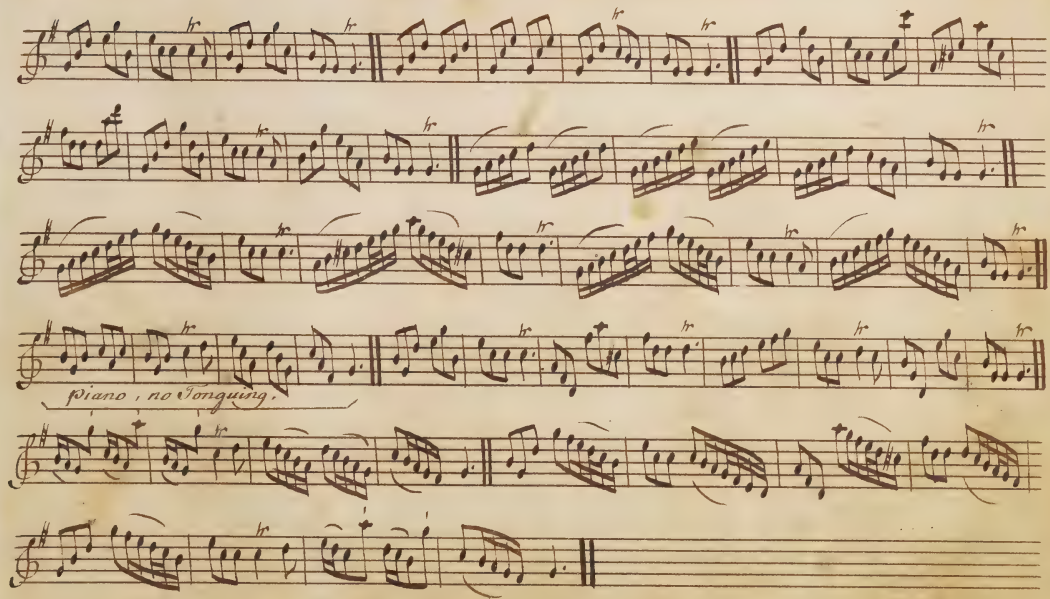
The parting Lover.

Chilting O Guiny with Variations.

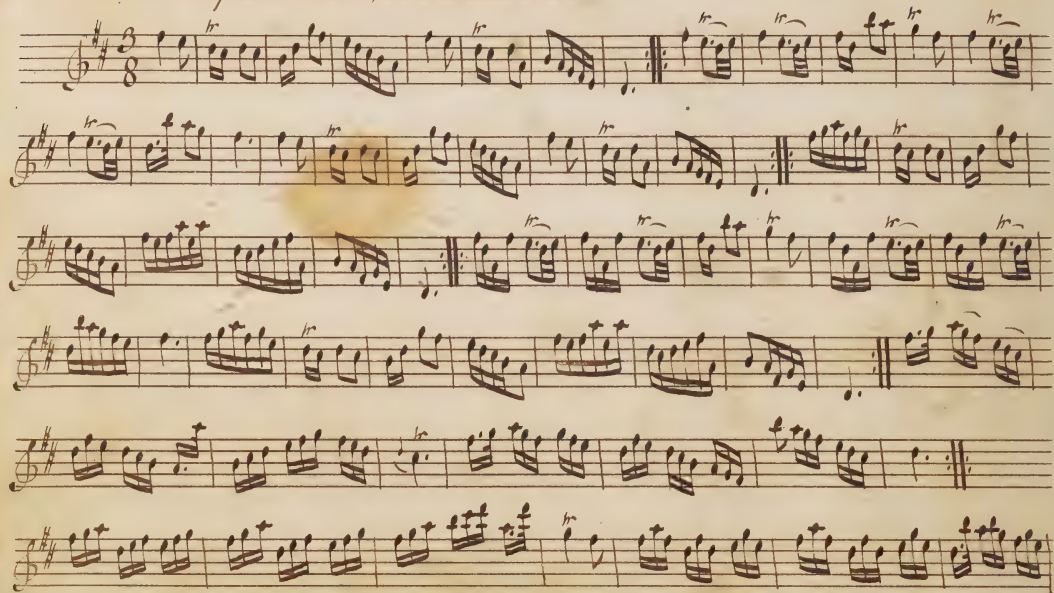


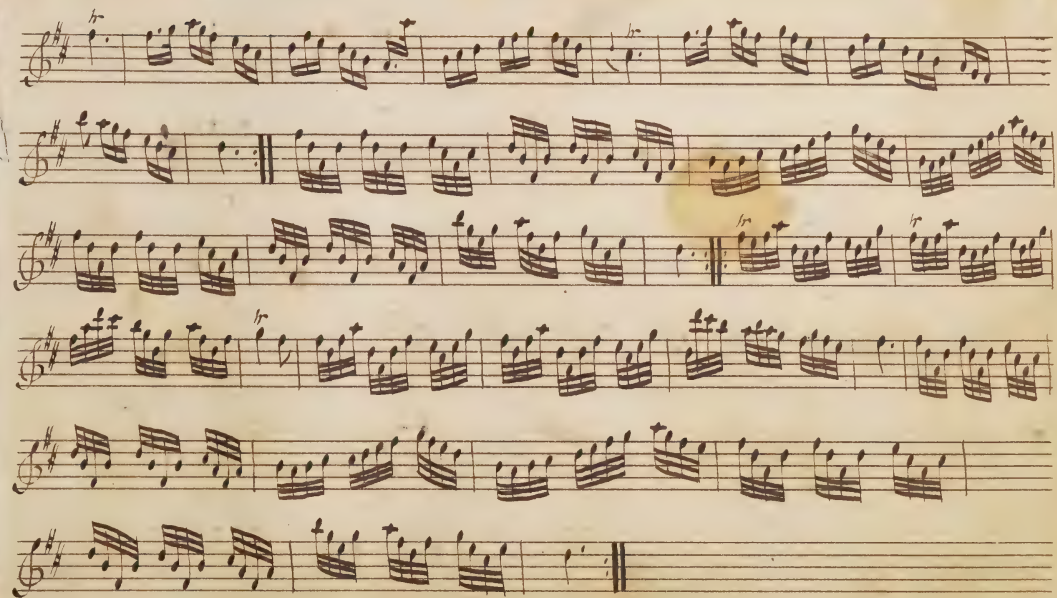
Vivace.



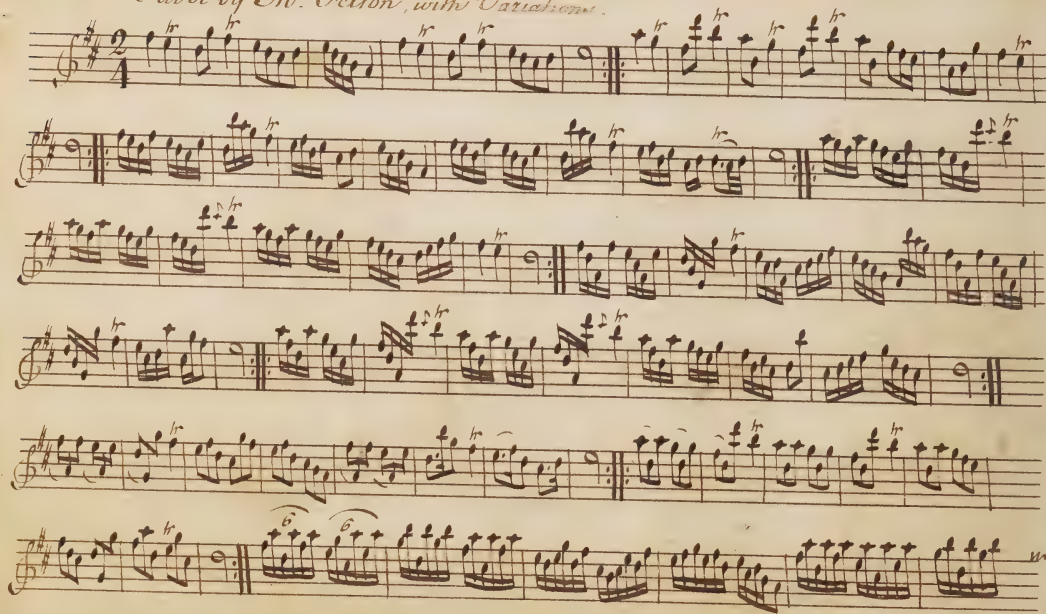


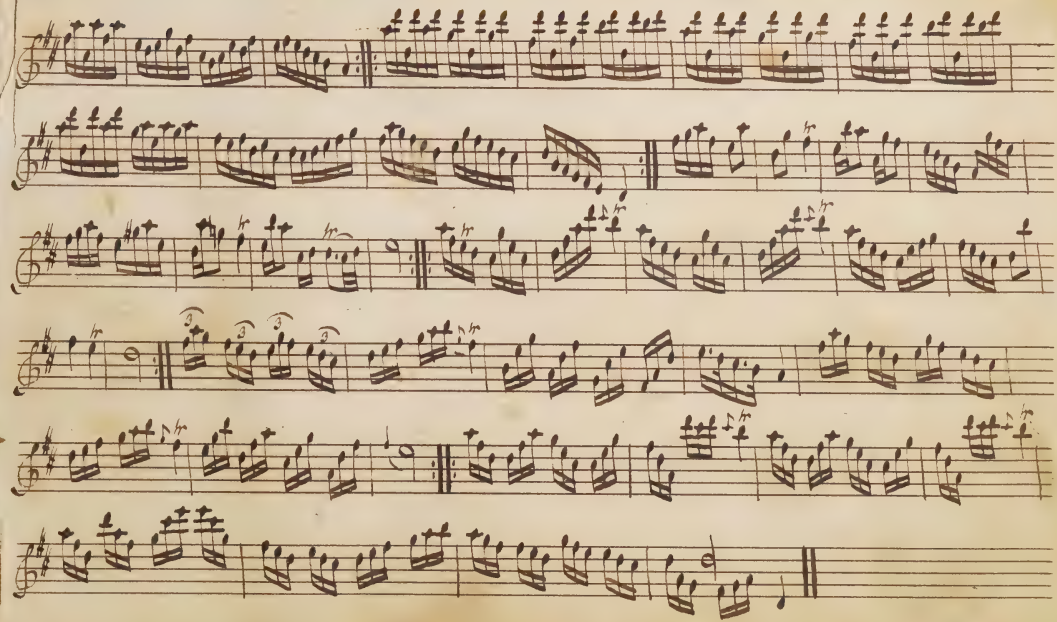
Menuet by M^r Felton, with Variations.



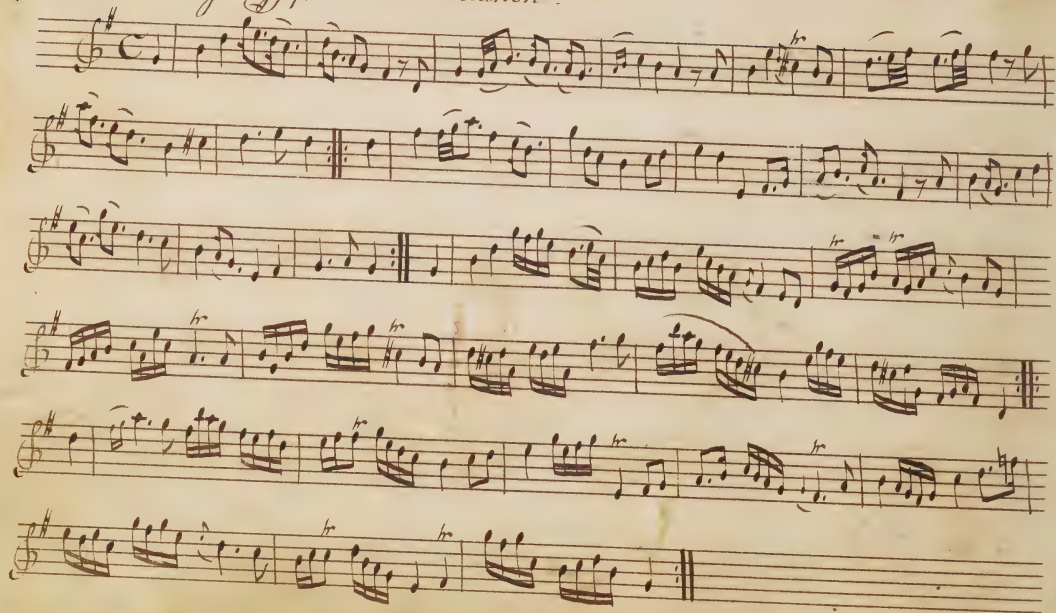


Carol by M^r Felton, with Variations.





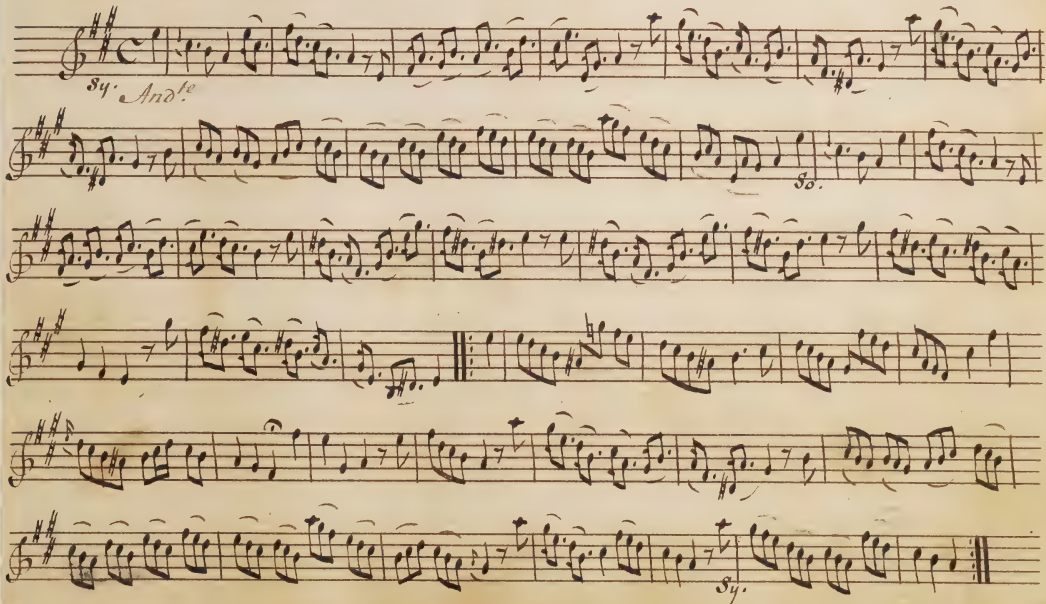
185
Lovely Peggy, with the Variation.



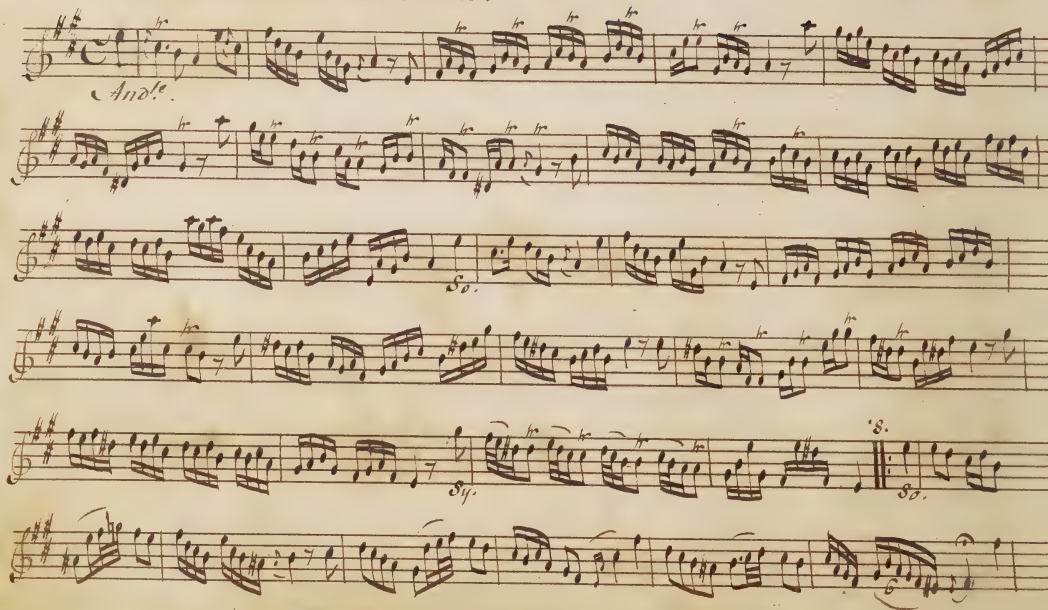
Colins Invitation.

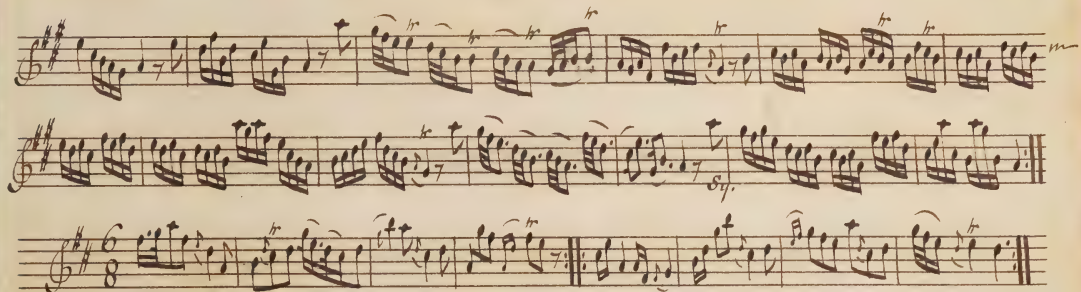
100

Handwritten musical score for "Colins Invitation". The score is written on six staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff is marked "84. And^{te}". The second staff is marked "86.". The sixth staff is marked "87.". The score concludes with a double bar line.

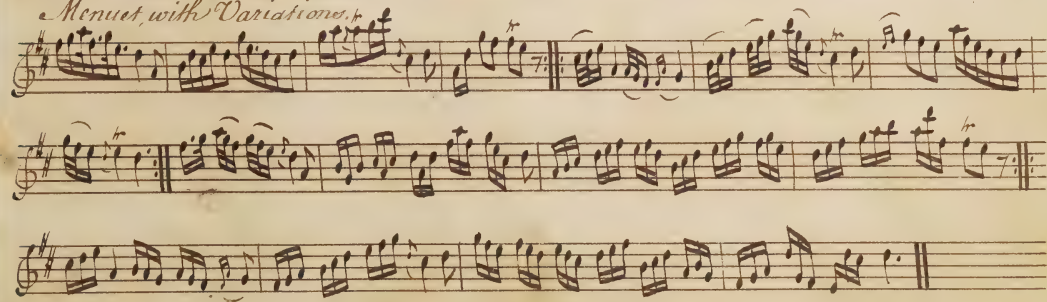


90
101
Variation to Collins Invitation.

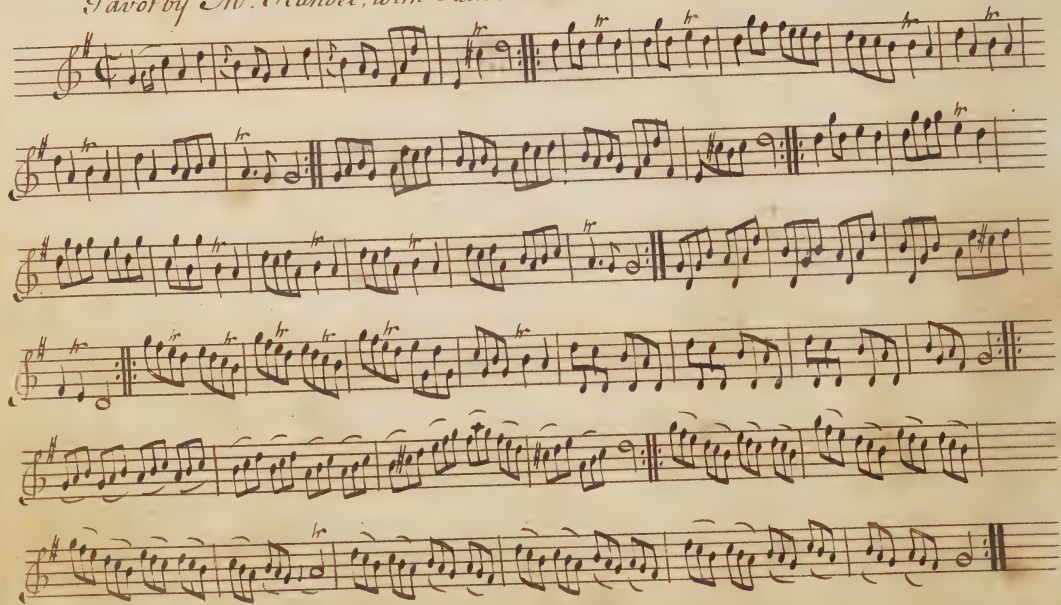




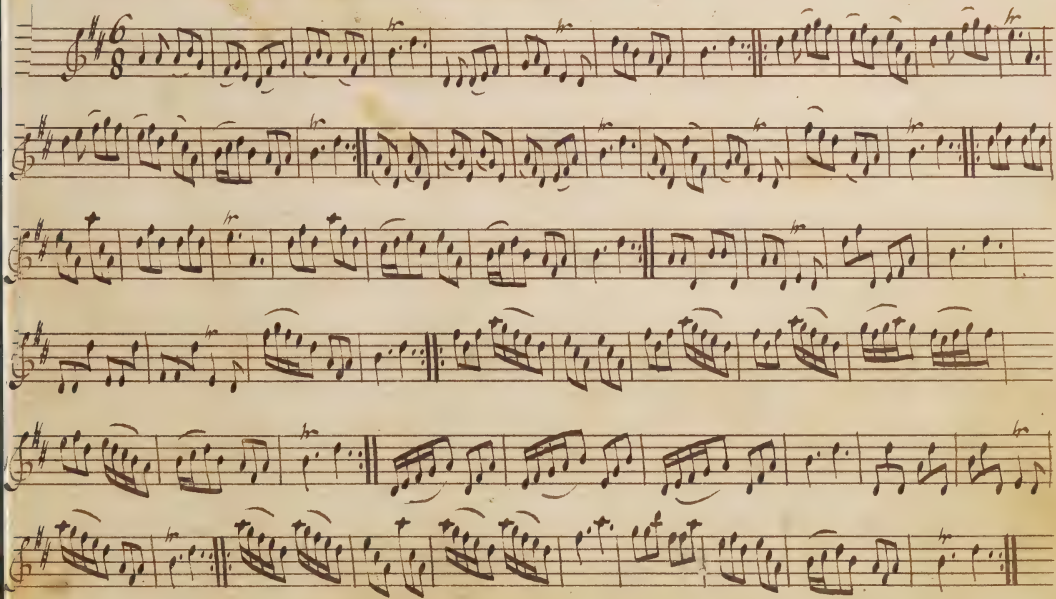
Minuet, with Variations.



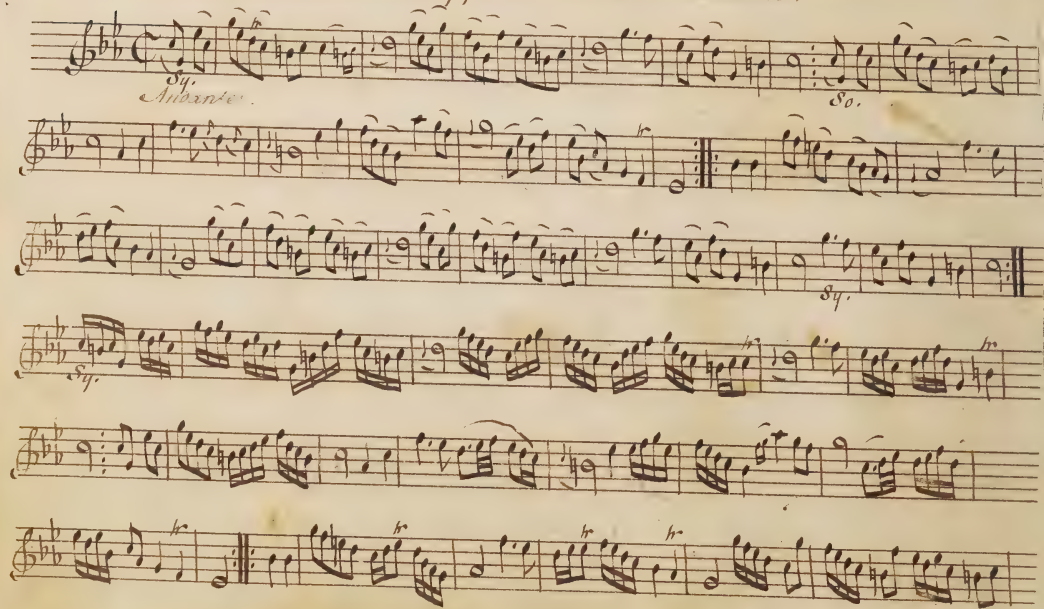
142
Gavot by Mr. Handel, with Variations.

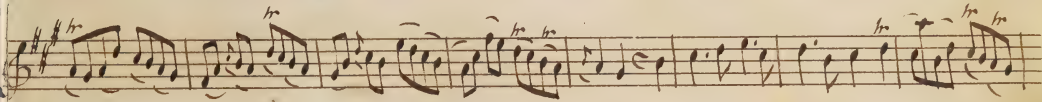
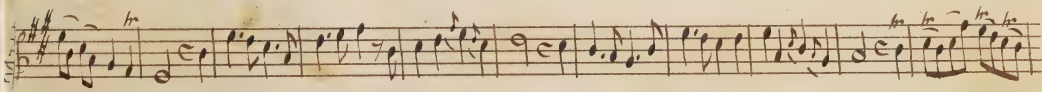
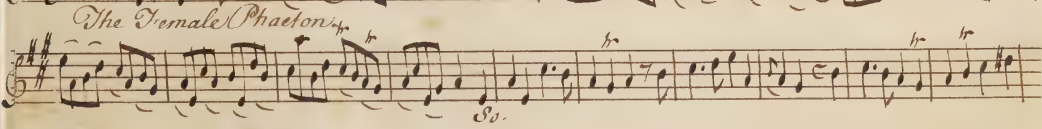
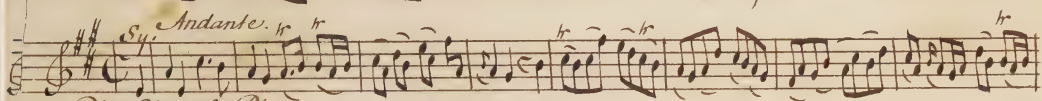
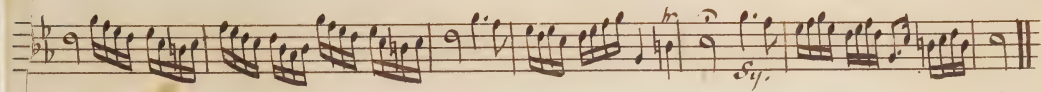


Over the water to Charlie, with Variations.

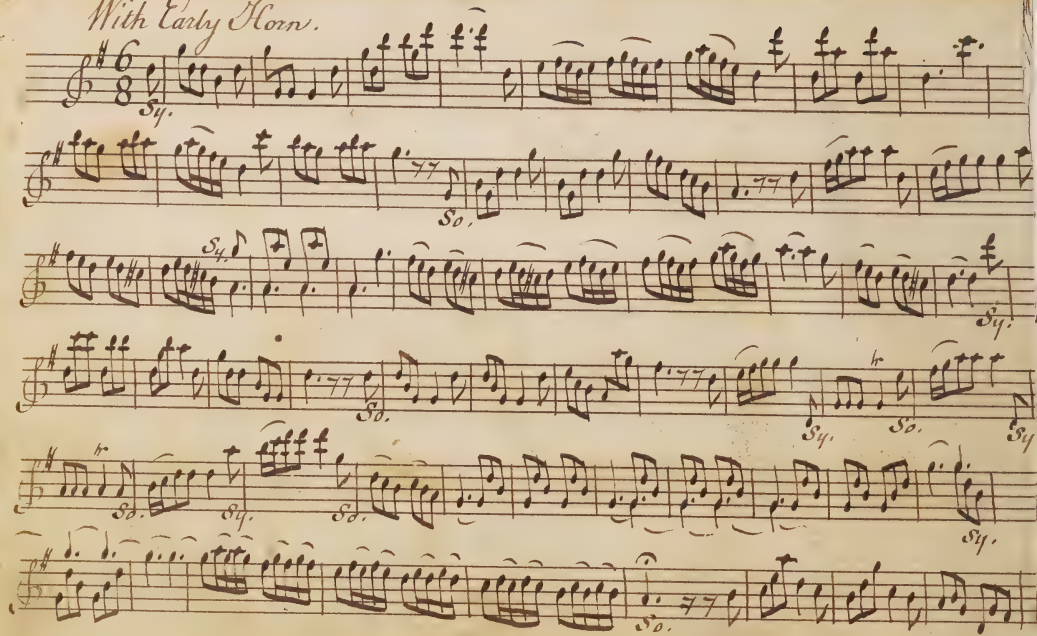


Sylvia wilt thou waste thy prime, with the Variation,





With Early Horn.



Handwritten musical score for three staves. The notation includes various rhythmic values, accidentals, and repeat signs. The third staff concludes with a double bar line and the instruction "Da Capo."

March in Judgo Maccabews

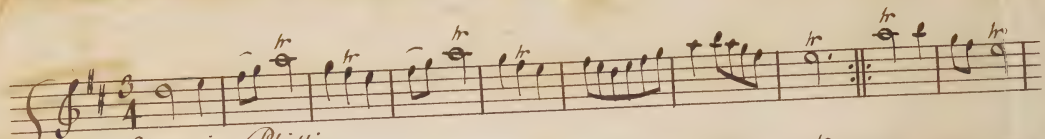
Handwritten musical score for three staves, titled "March in Judgo Maccabews". The notation includes various rhythmic values, accidentals, and repeat signs. The piece concludes with a double bar line.

Air by Sig.^{ro} Vinci.

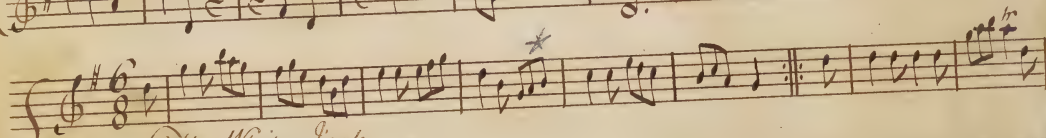
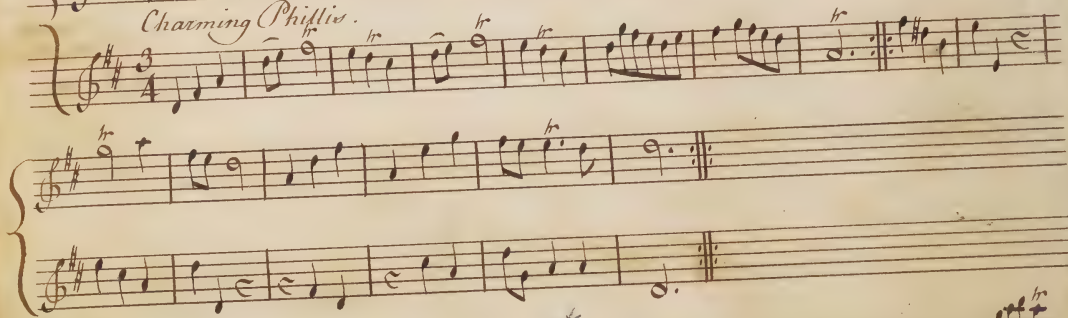
Piano. For.

Piano. *For.* *piano.*

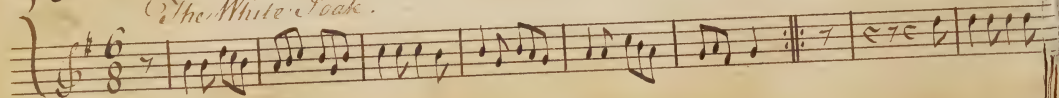
A Favorite Gavot.

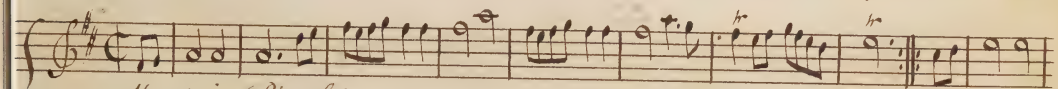
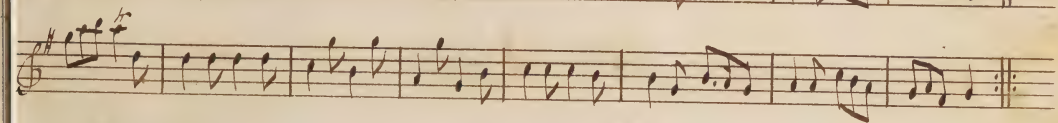
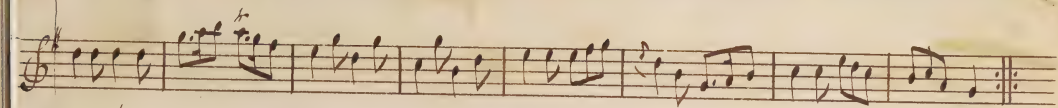


Charming Phillis.

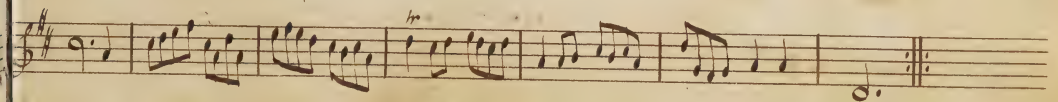
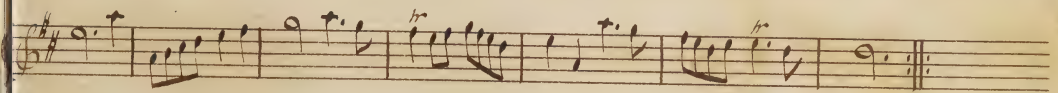
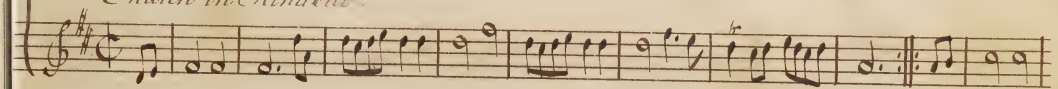


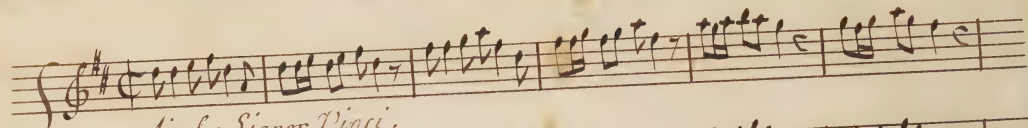
The White Oak.



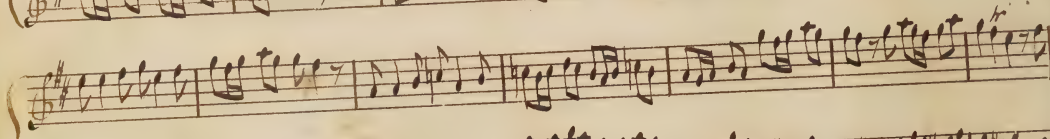
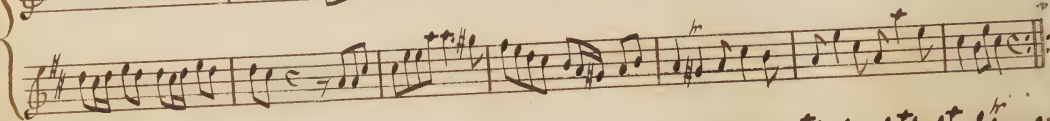
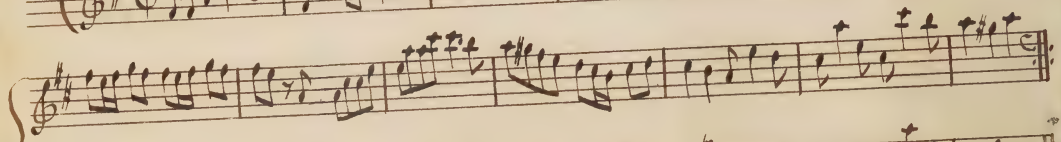
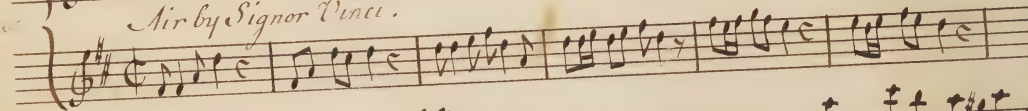


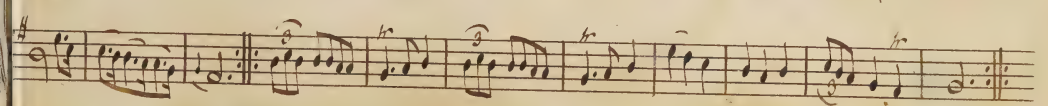
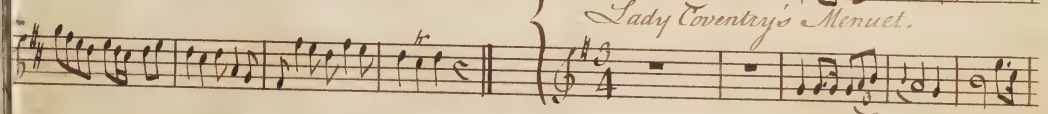
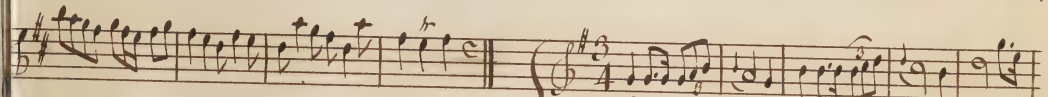
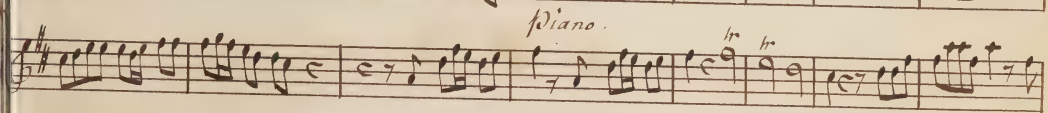
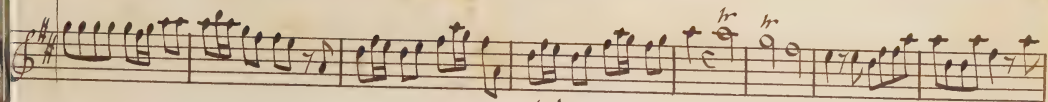
March in Rinakdo





Air by Signor Vinci.





Grave.

March in Richard.

This image shows a handwritten musical score on aged, yellowed paper. The score is written in ink and consists of six staves. The first two staves are grouped together by a brace on the left and are labeled 'Grave.' and 'March in Richard.' respectively. The remaining four staves are also grouped by a brace on the left. The music is written in a single system, with each staff containing a single melodic line. The notation includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and slurs, with some notes marked with a small 'h' above them.

Air by Mr. Merriman.

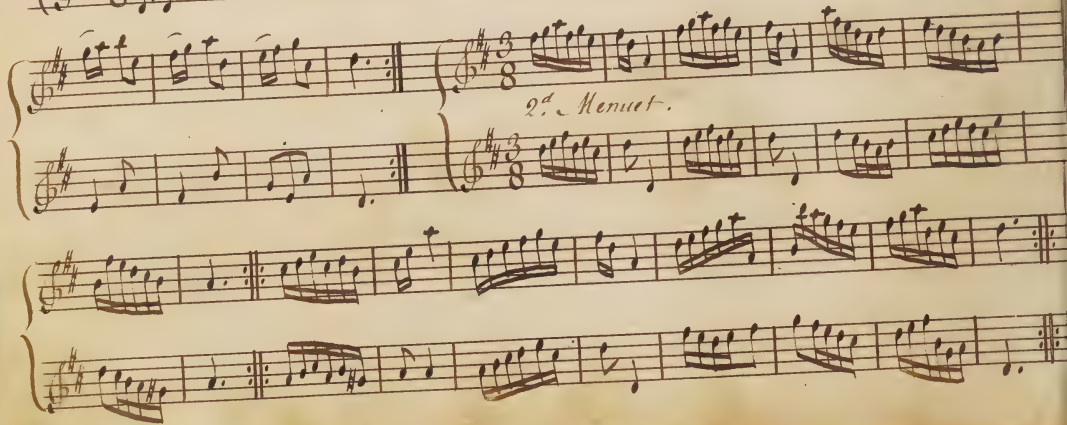
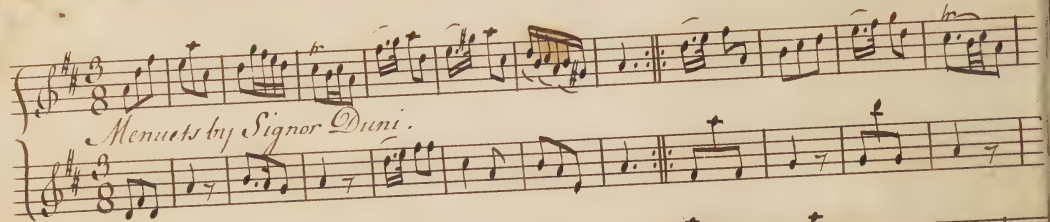
Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and slurs, with some notes marked with a small 'h' above them.

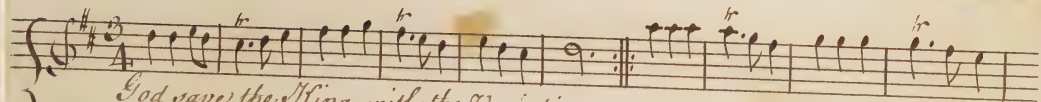
Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and slurs, with some notes marked with a small 'h' above them.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and slurs, with some notes marked with a small 'h' above them.

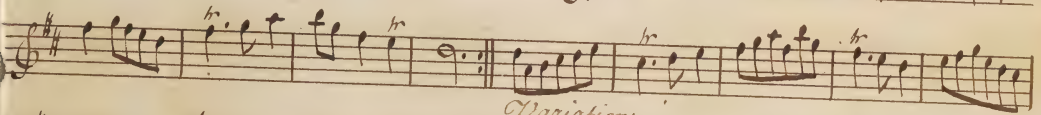
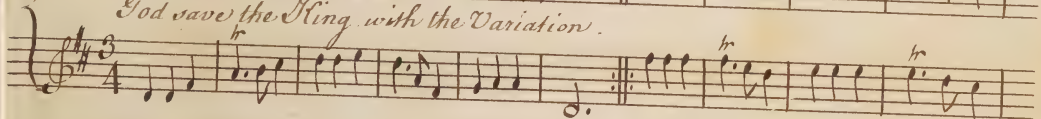
Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and slurs, with some notes marked with a small 'h' above them.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and slurs, with some notes marked with a small 'h' above them.

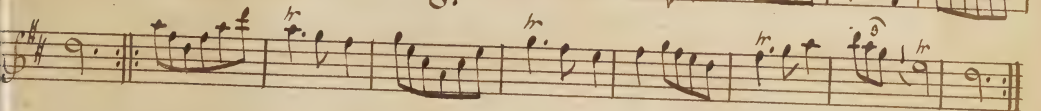
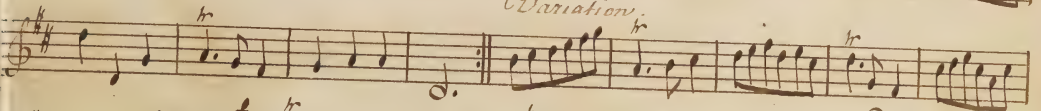


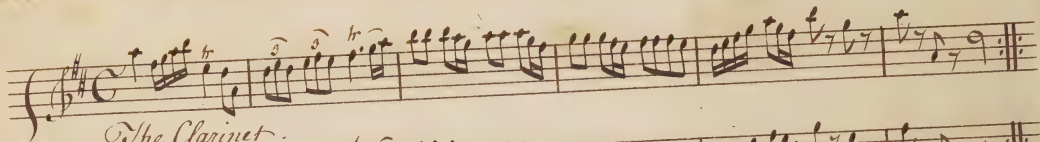


God save the King with the Variation.

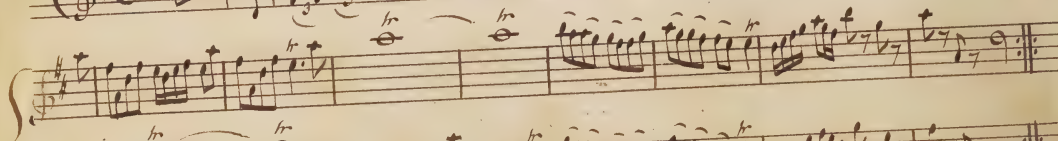
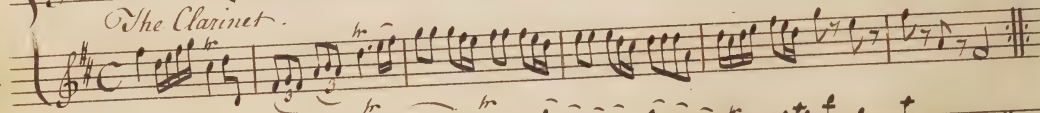


Variation

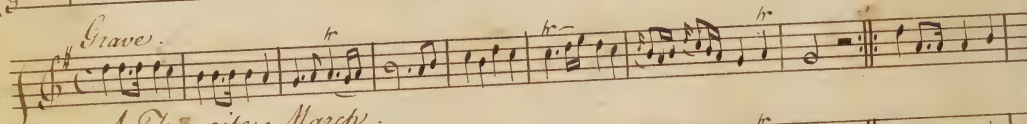




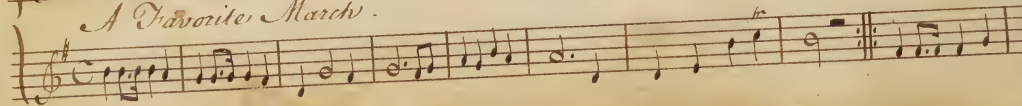
The Clarinet.

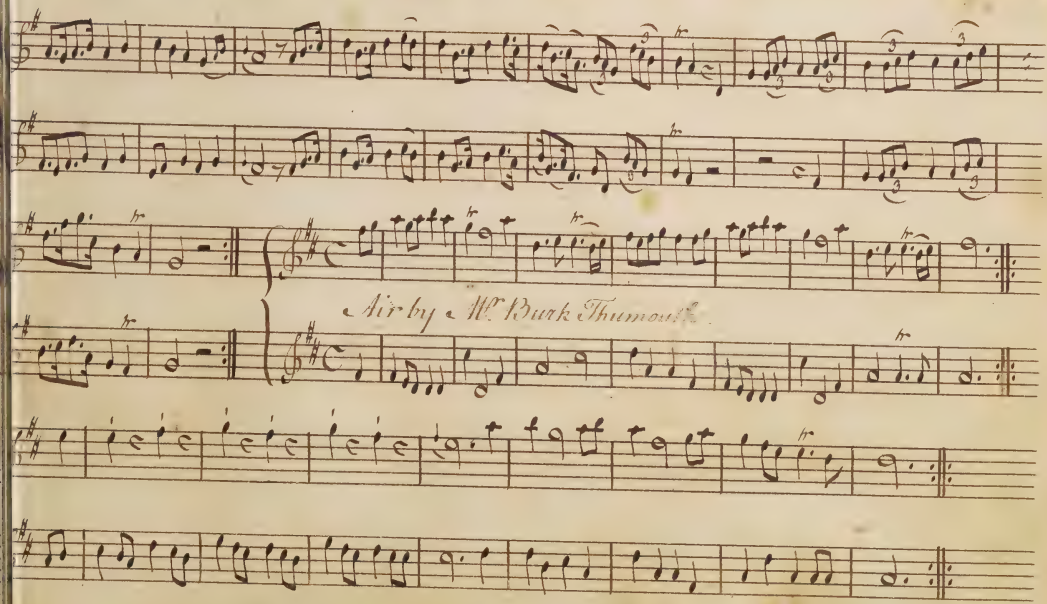


Grave.



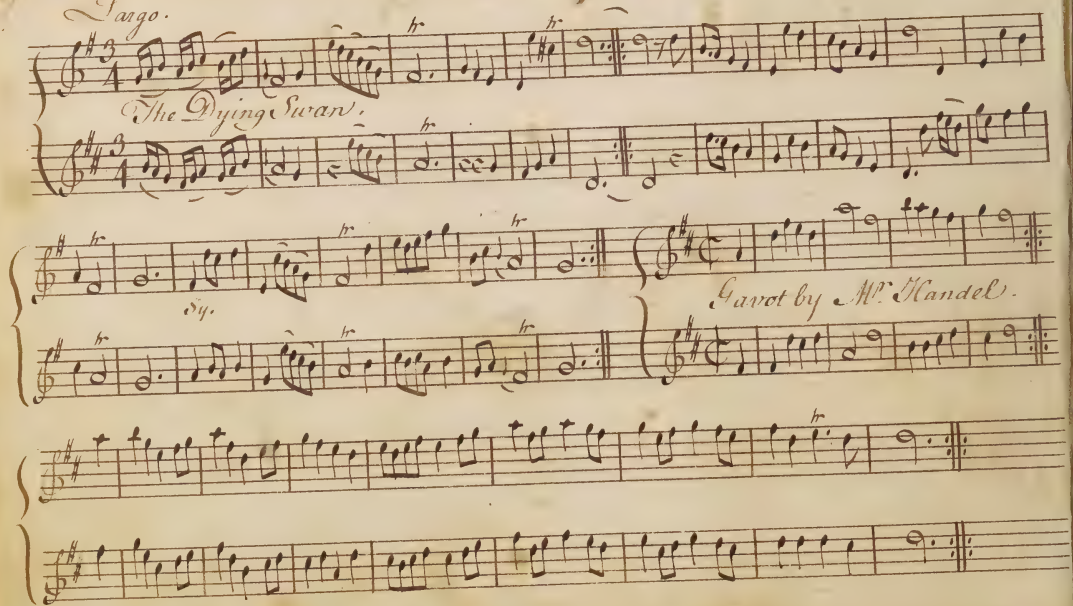
A Favorite March.





Largo.

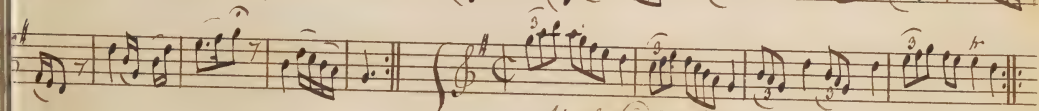
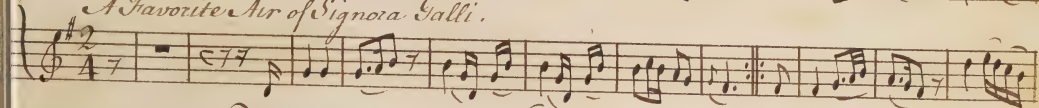
The Dying Swan.



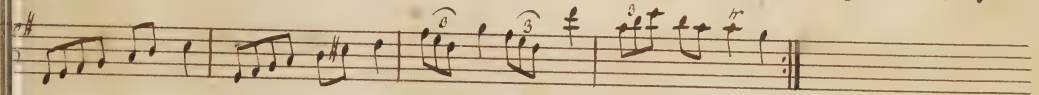
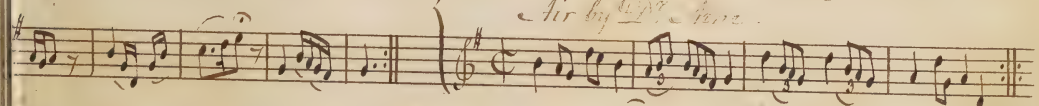
Largo.

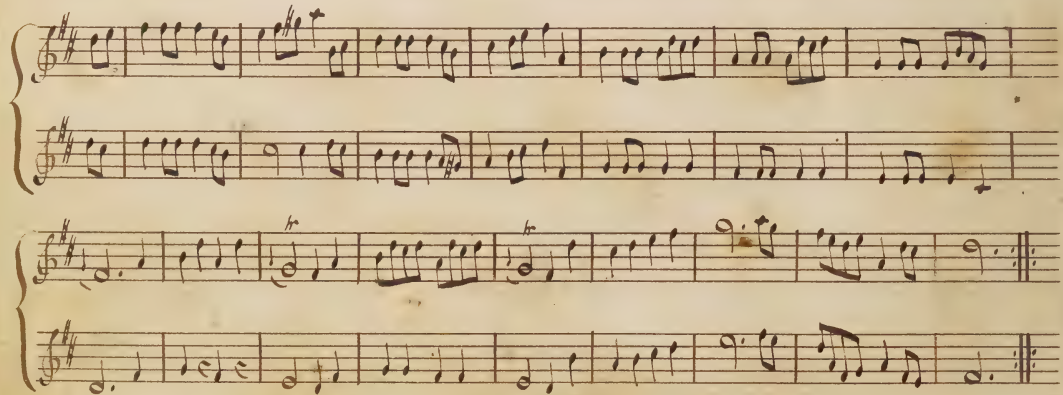
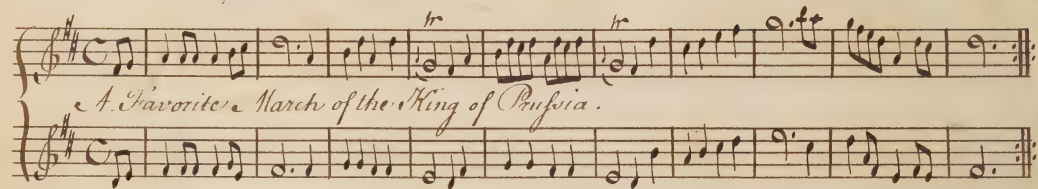


A Favorite Air of Signora Galli.



Air by M^{rs} Anne.





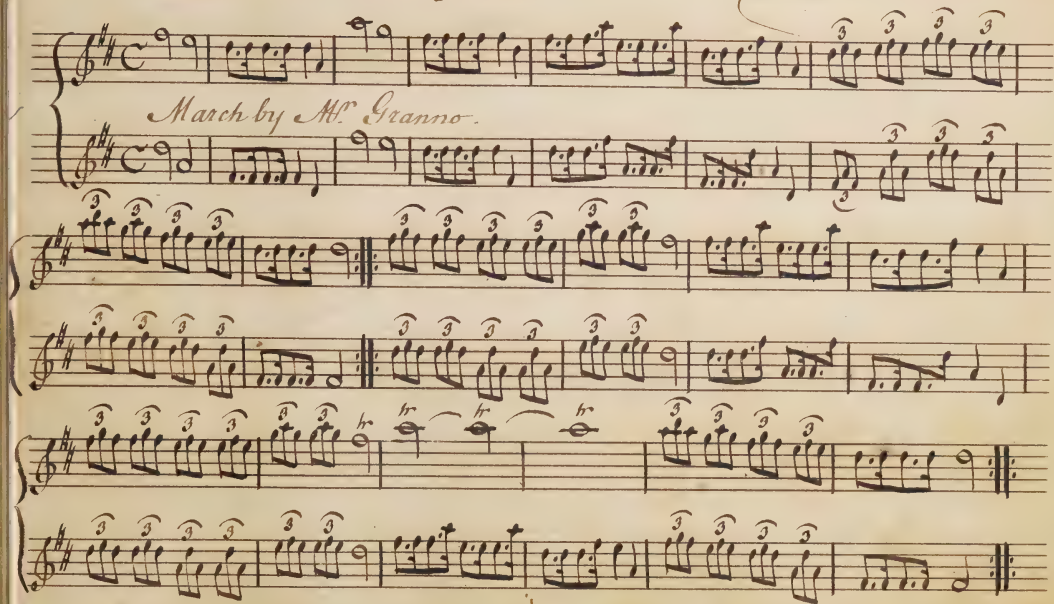
Handwritten musical score for "Barberini's Menuet". The score is written on six staves in G major (one sharp) and 3/8 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems. The manuscript shows signs of age, including yellowing and some staining. The title "Barberini's Menuet." is written in cursive below the first staff.

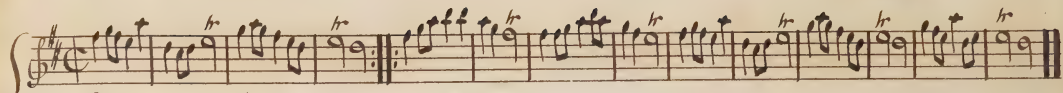
Barberini's Menuet.

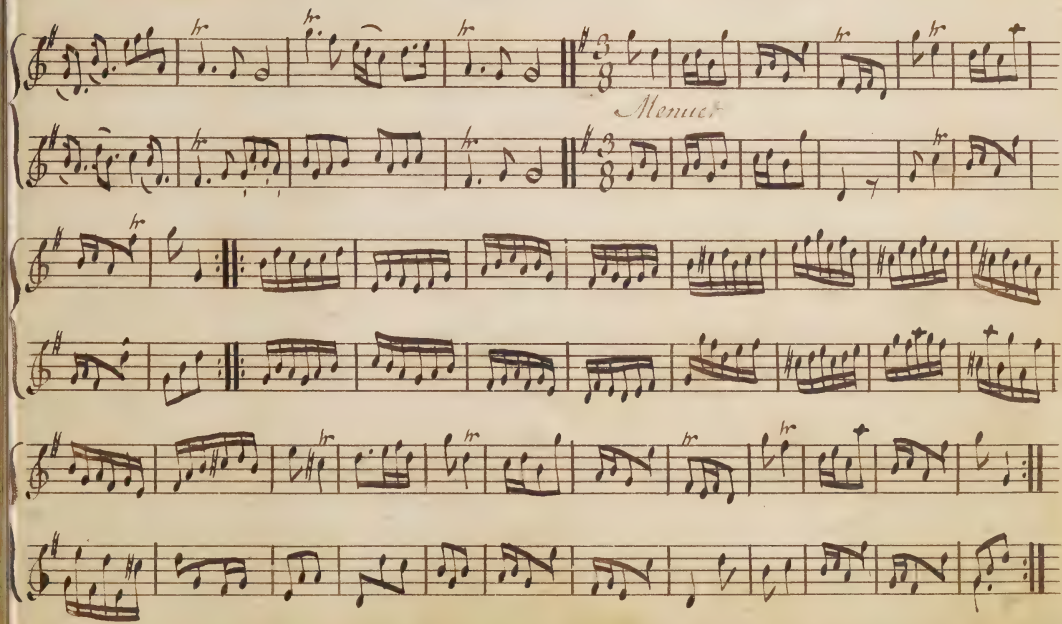
Air in Lotharius.

This is a handwritten musical score on aged, yellowed paper. The title, "Air in Lotharius.", is written in a cursive hand between the first and second staves. The score is organized into three systems, each containing two staves. The first system's top staff features a complex, rapid melody with many beamed sixteenth and thirty-second notes, and it includes several trills marked with "tr". The bottom staff of the first system provides a simpler, more rhythmic accompaniment. The second system continues this pattern, with the top staff maintaining its intricate melodic line and the bottom staff providing accompaniment. The third system concludes the piece, with the top staff ending in a double bar line and the bottom staff also concluding with a double bar line. The notation is in a historical style, using a treble clef and a key signature of one sharp (F#). The paper shows signs of age, including slight discoloration and wear at the edges.

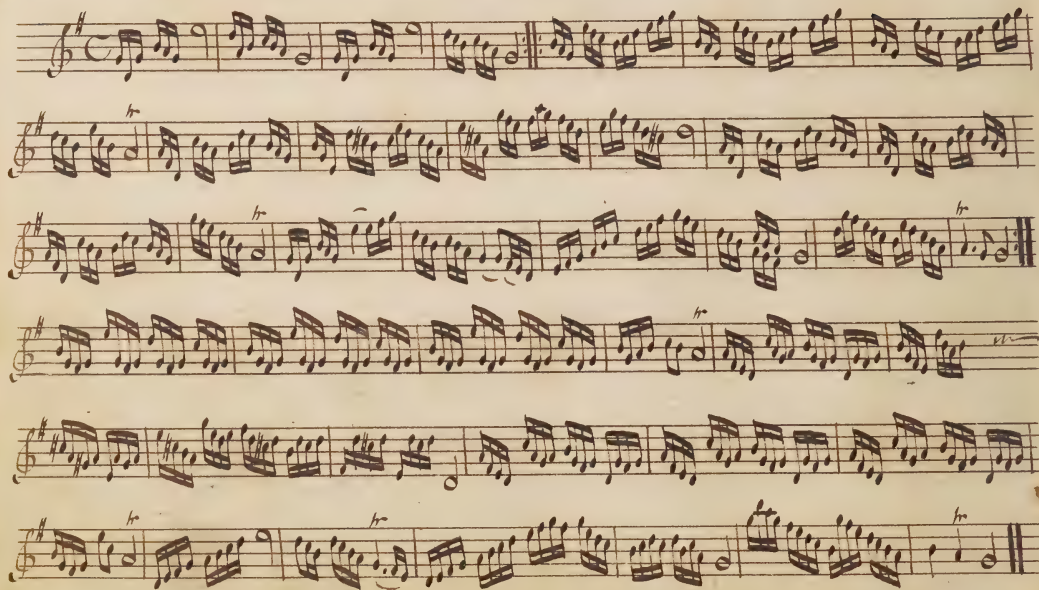
March by Mr. Granno.

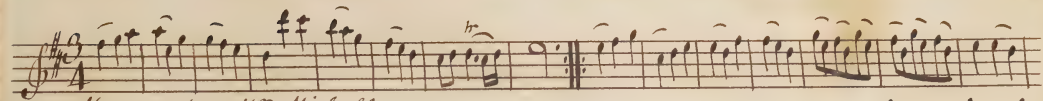




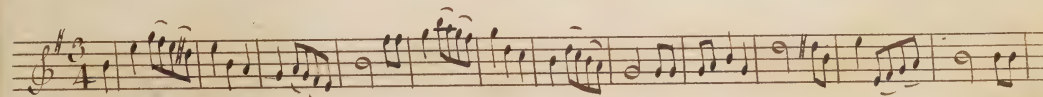
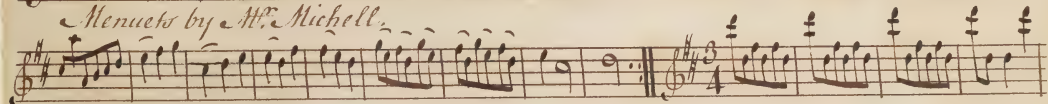


Variations on the Musette in A-minor:

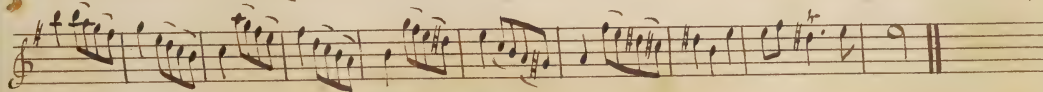
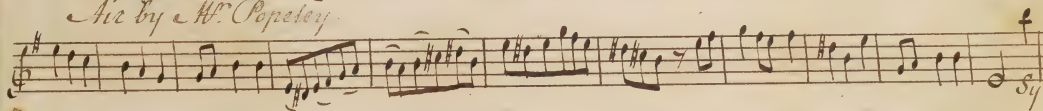


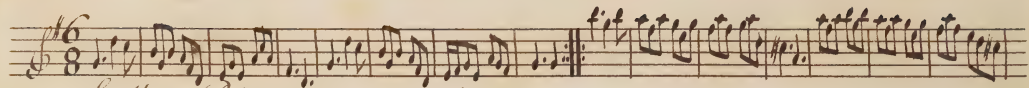


Menuets by W. Michell.

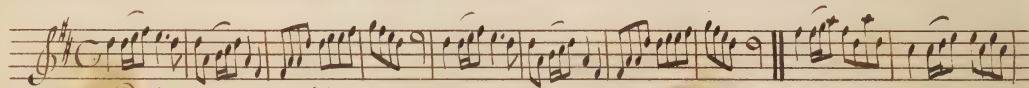
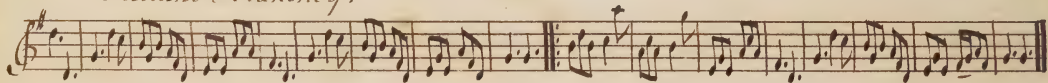


Air by W. Popejoy.

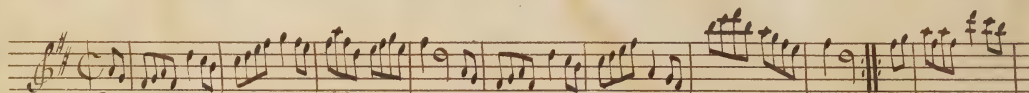
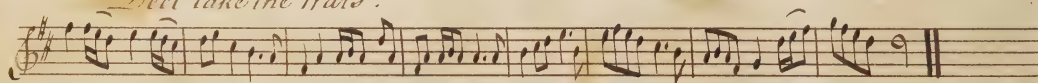




Gallant (Blakeney).

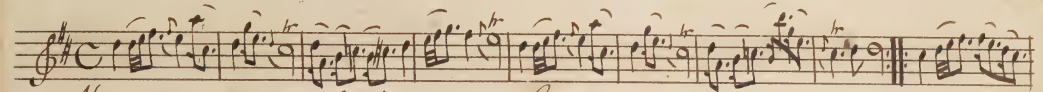


Deel take the Wars.

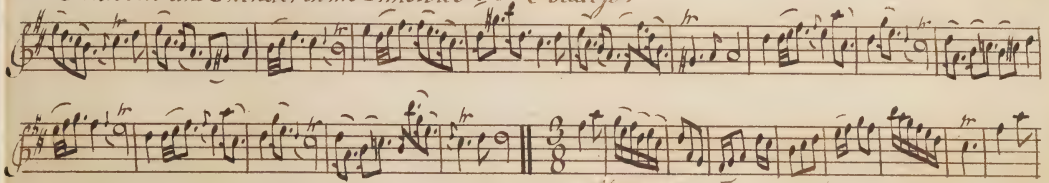


The Humours of Wapping.

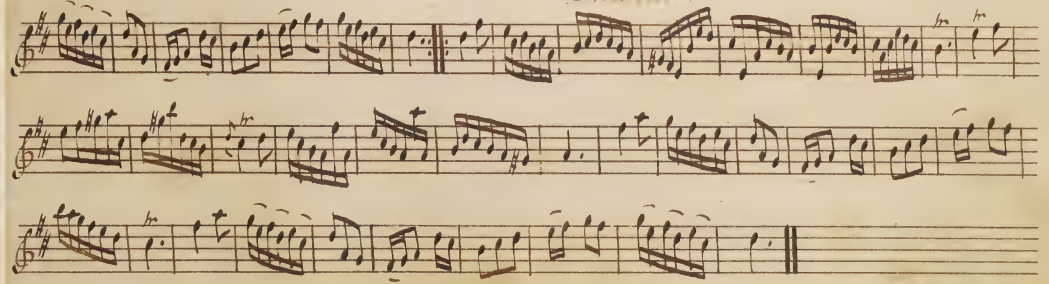




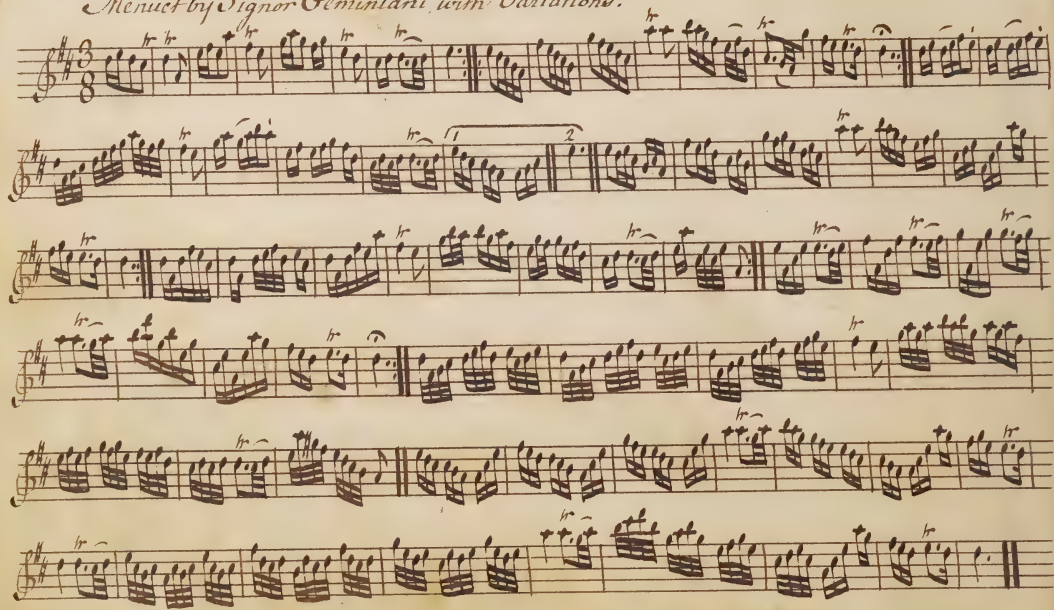
Musette and Menest in the Amorous Goddess.



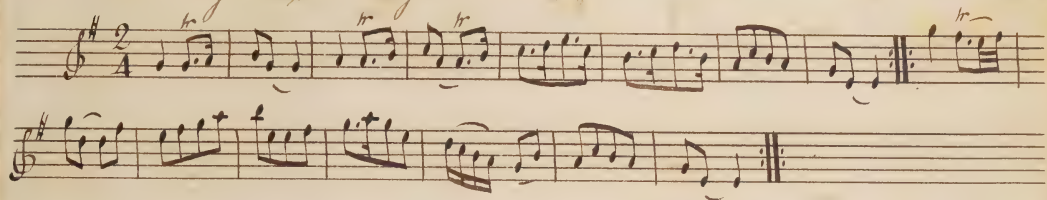
Menest



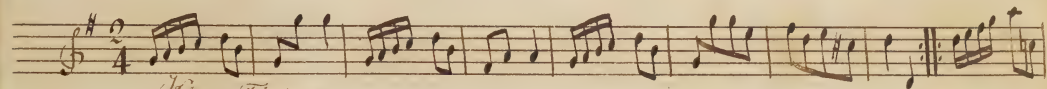
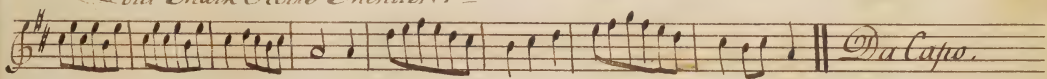
Menuet by Signor Geminiani, with Variations.



Hook's Vigaries, or Green grows the Rushes.

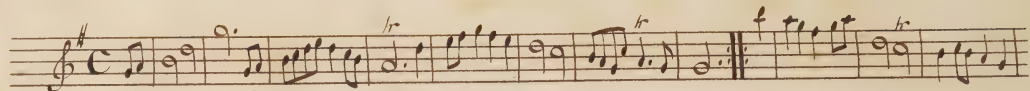


Lord Mark Kerr's Menuet. -

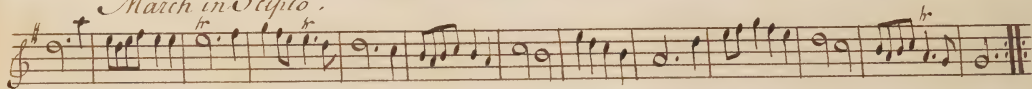


Kitty Fisher. -

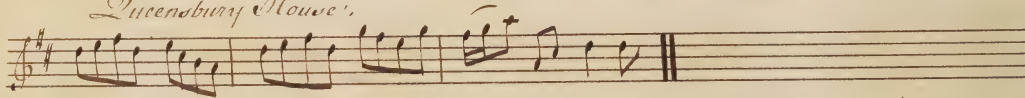




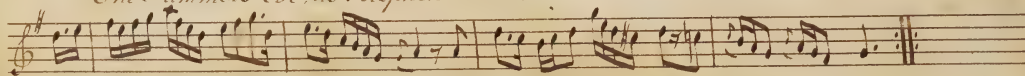
March in Scipio.

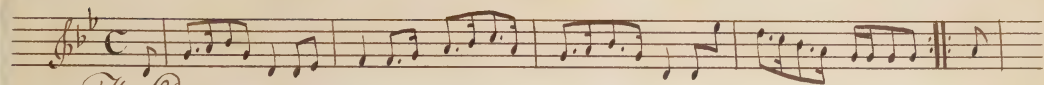


Queensbury House.

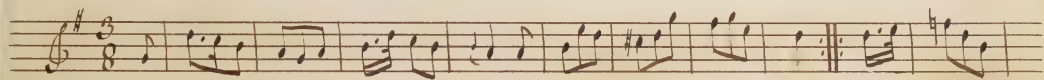
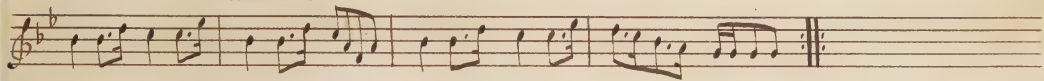


One Summers Eve, as Strephon would.





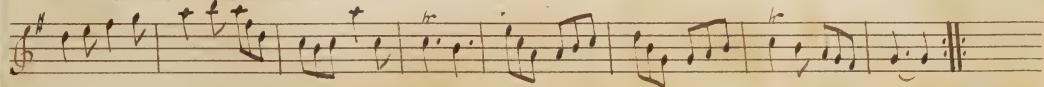
The Drummer.



The Nymph that undoes me.



Crown Point.

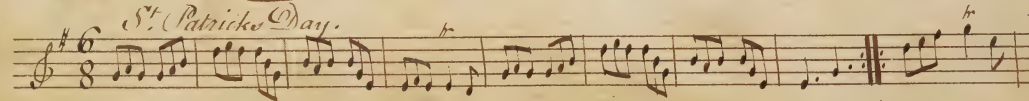




Lully's Menuet.



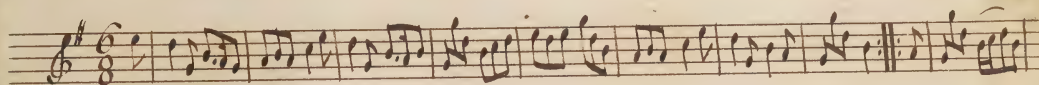
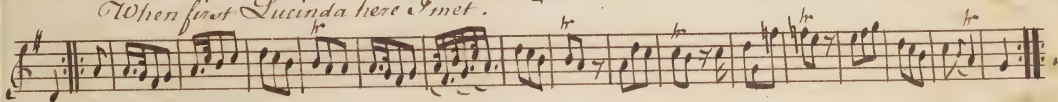
St. Patrick's Day.



Aino's Vale.



When first Lucinda here I met.

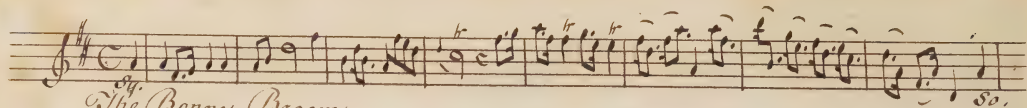


Horse to Newmarket.

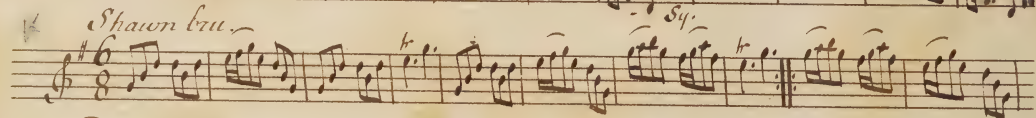
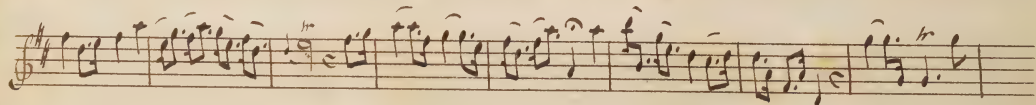
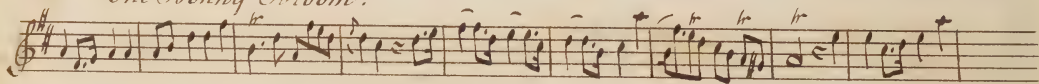


Prince of Deſpairs March.

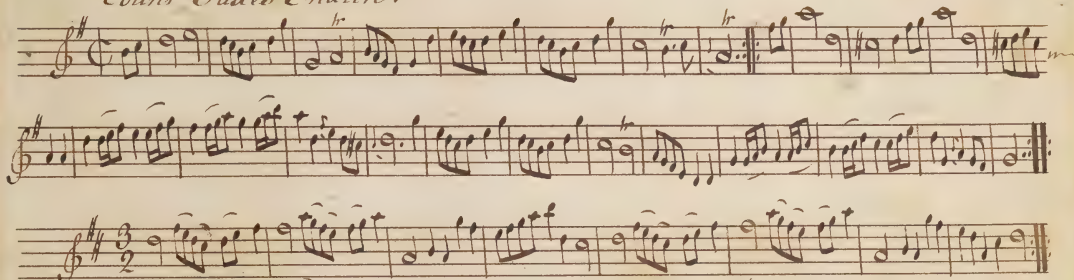




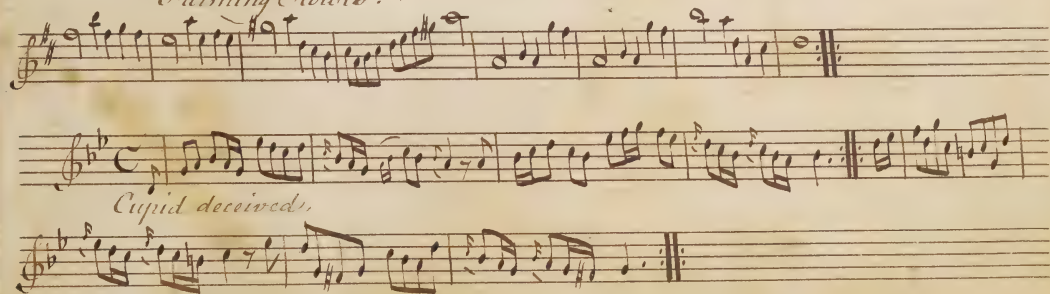
The Bonny Broom.



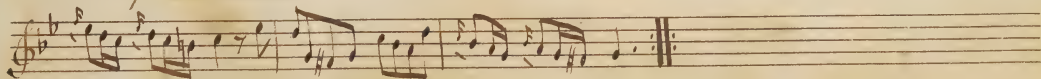
Count Saxe's March.



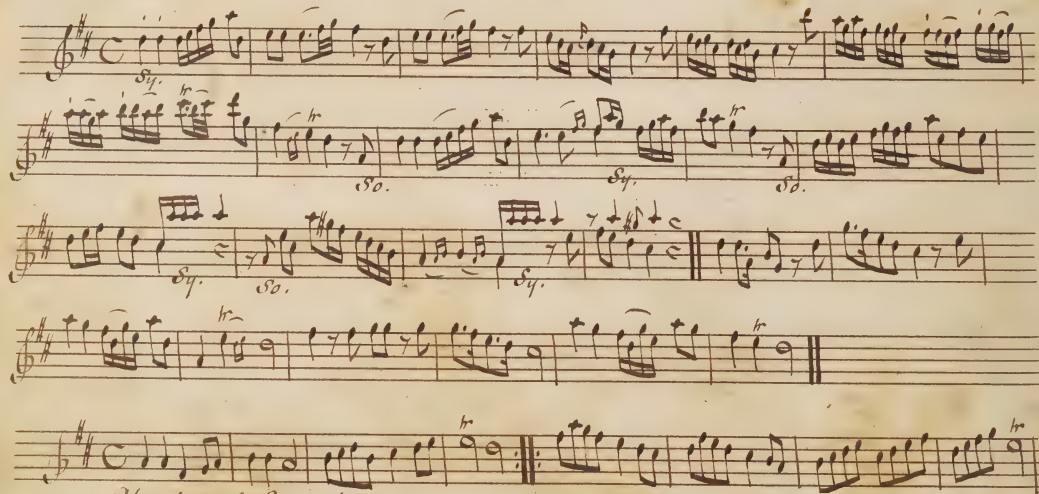
Warthing Rowles.



Cupid deceived.

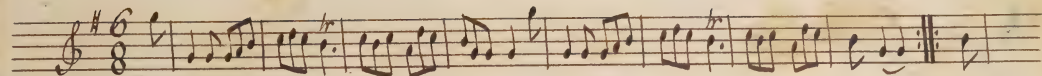


Rule Britannia.

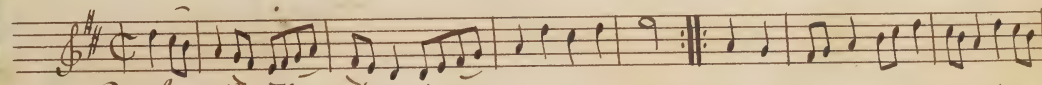
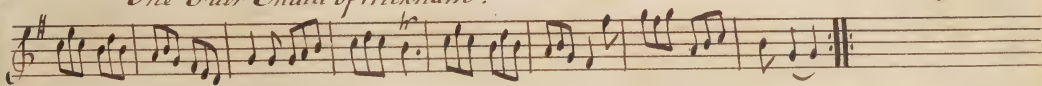


Charles of Sweden.

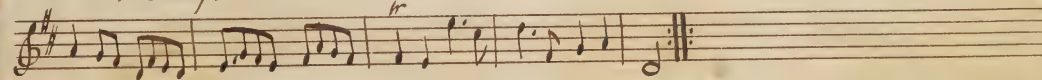




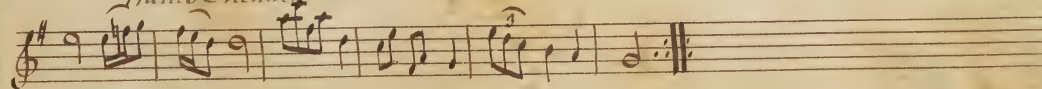
The Fair Maid of Wickham.



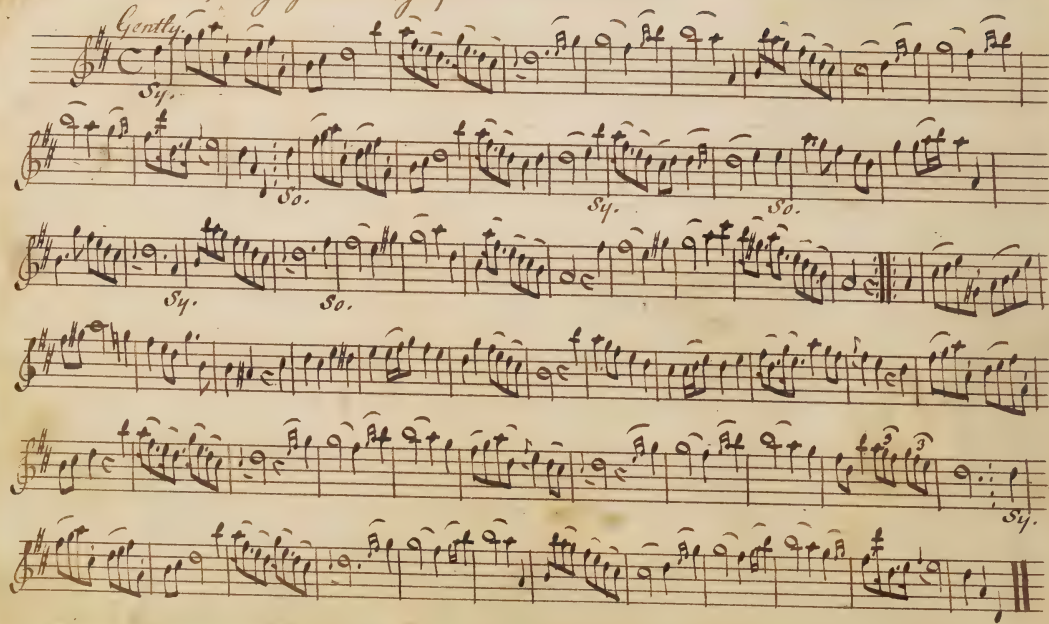
The Jolly Bacchantians.



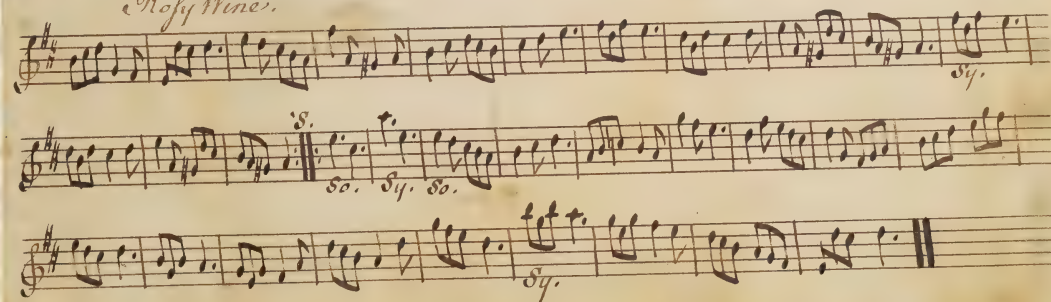
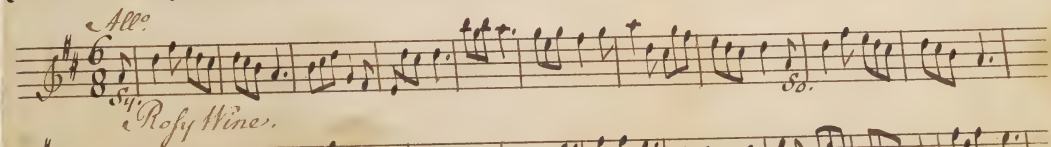
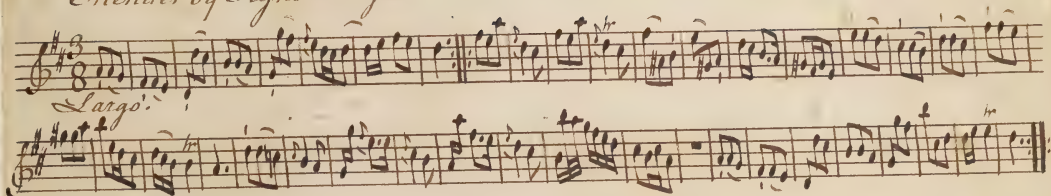
Ward's Menuet.



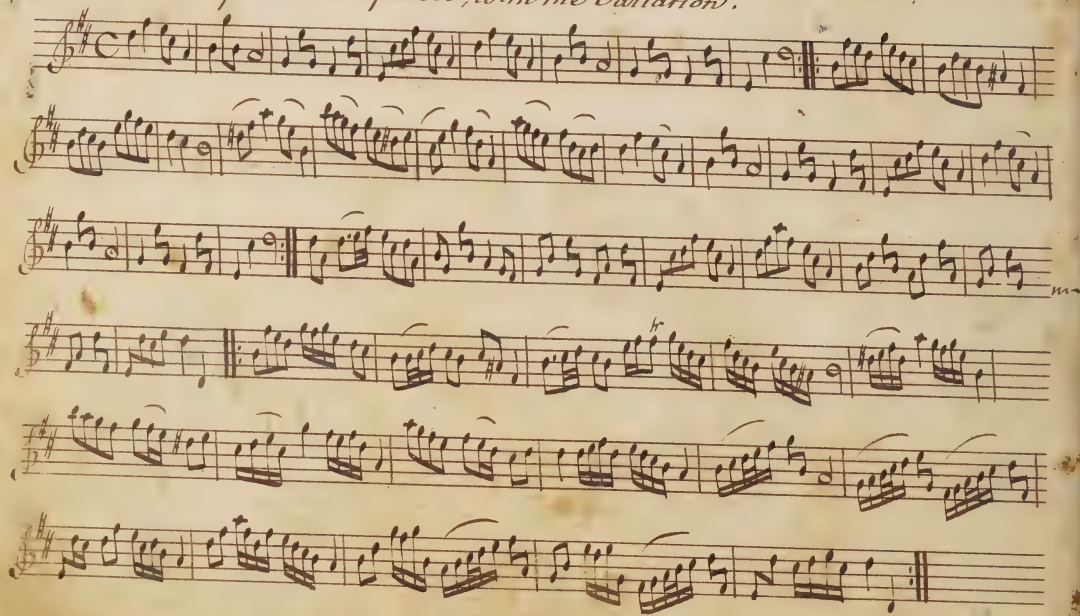
Do keep my gentle Joy.

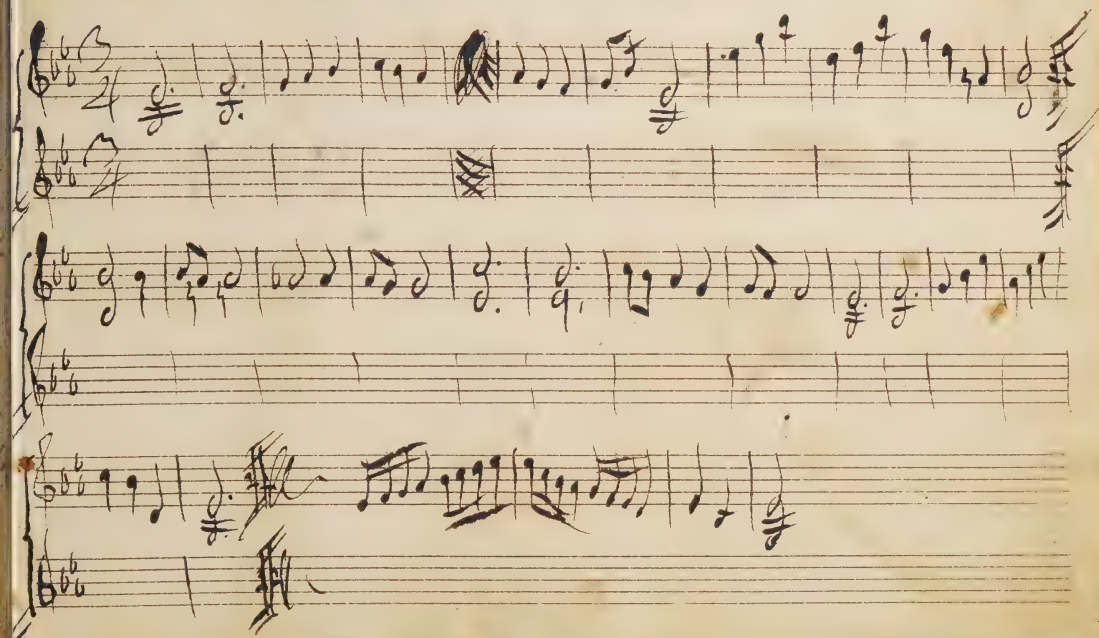


Menuet by Signor Haffner.

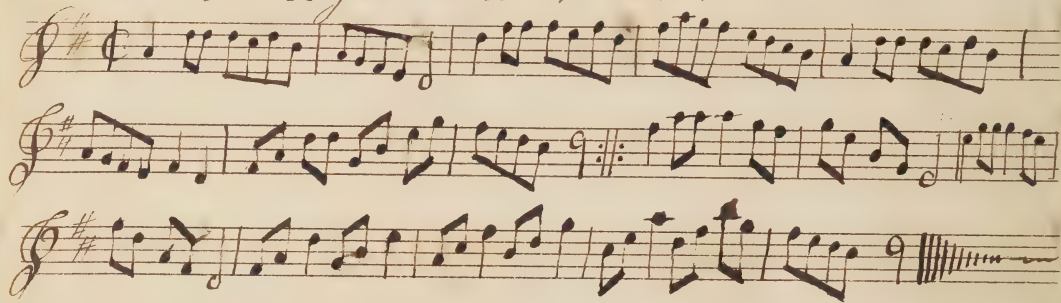


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Gavot by M^r. Humphries, with the Variation.





The Light Horse March!

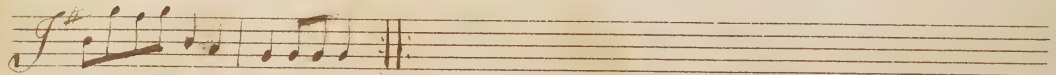
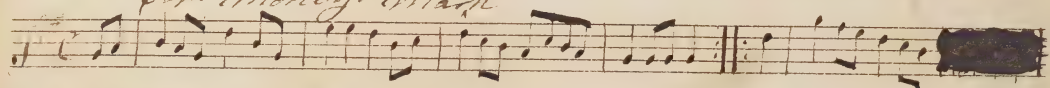




Mr. King's Minuet

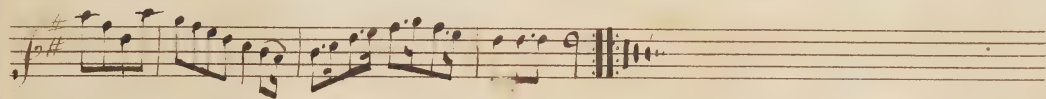
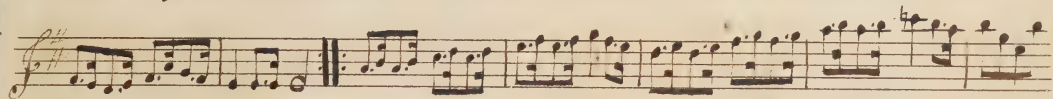
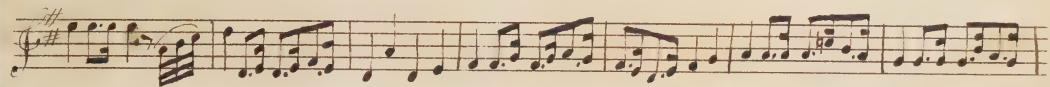


Cap. & Money March

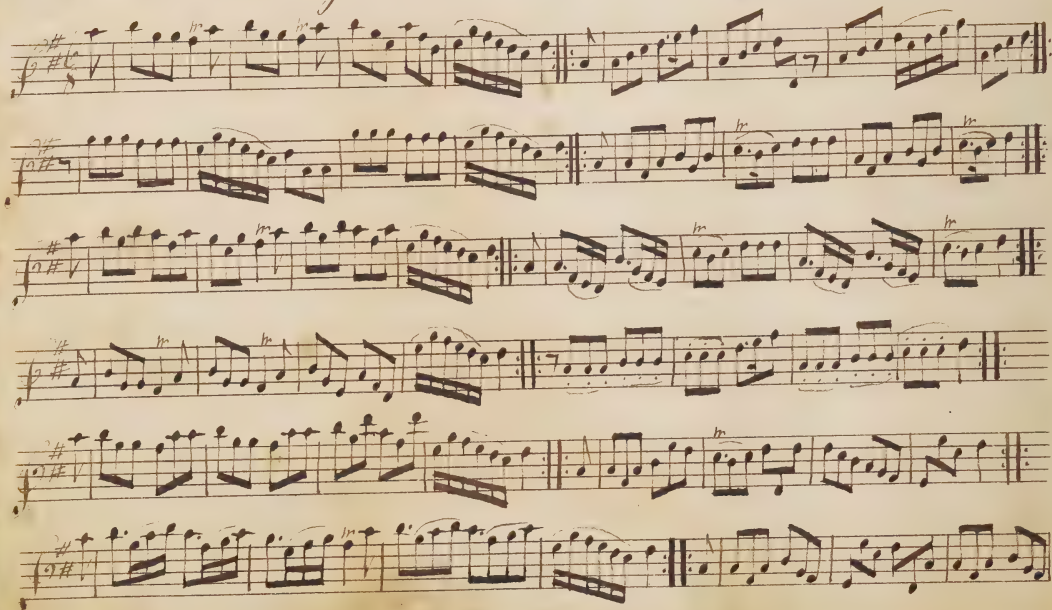


The Highland March

By Capt. Reid



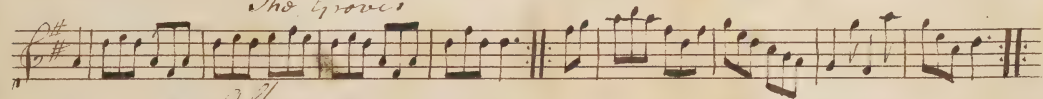
*The Edinburgh Blew Gown's Dance **



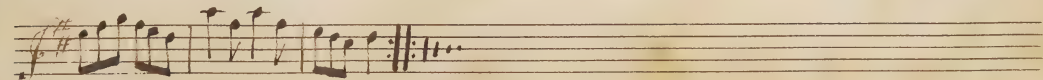
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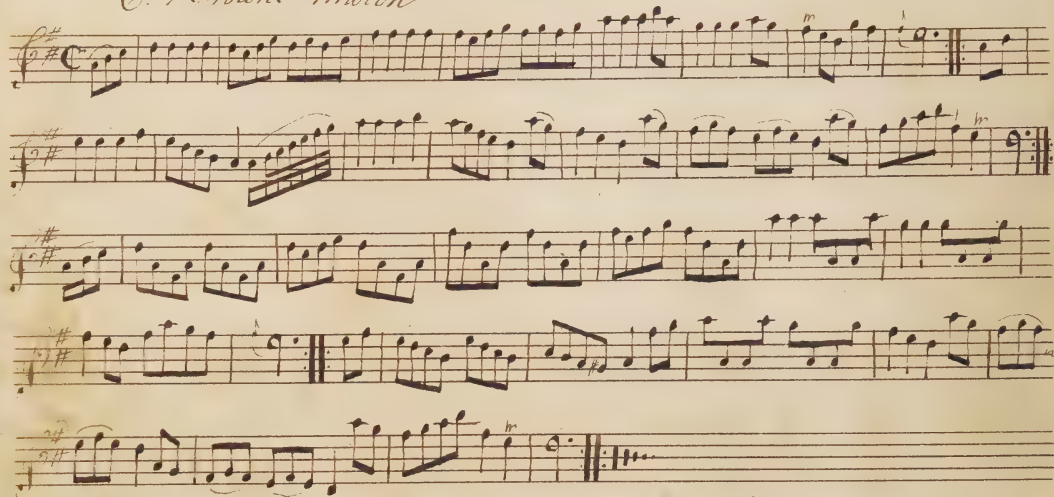
The Groves



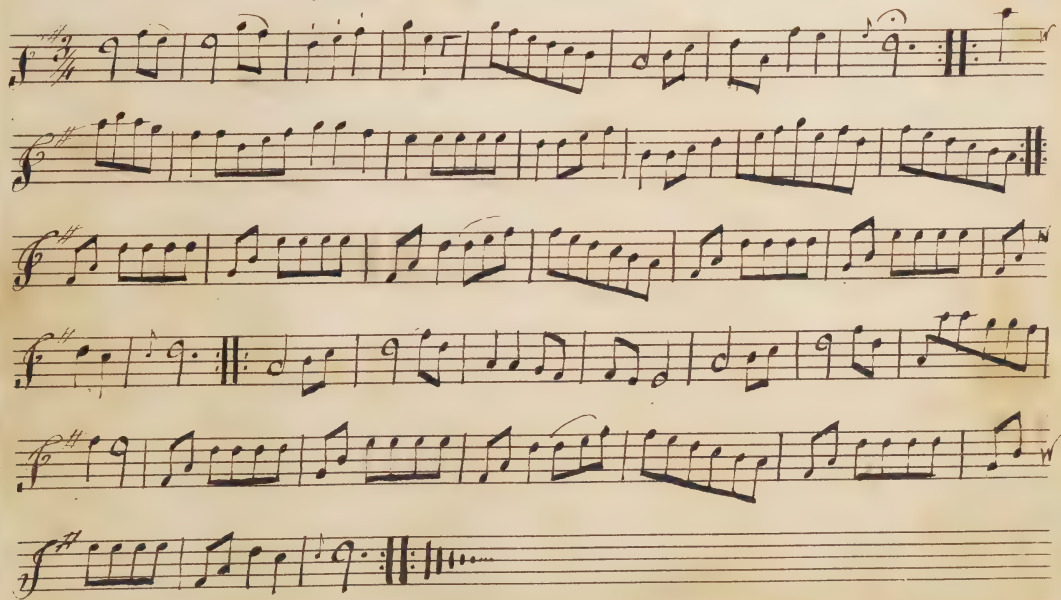
Albany



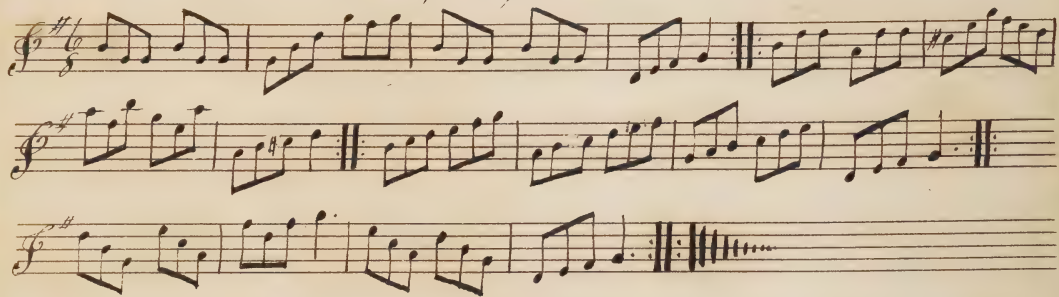
E. Brown's March

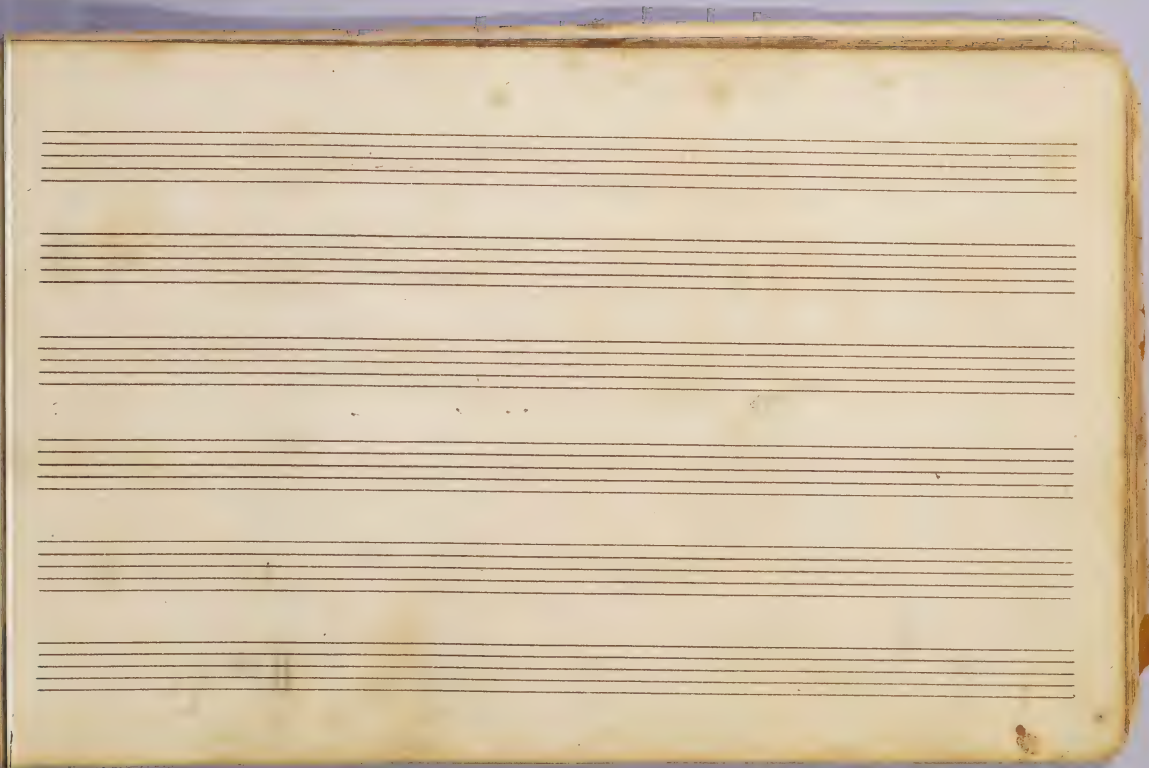


Martinis Minuett

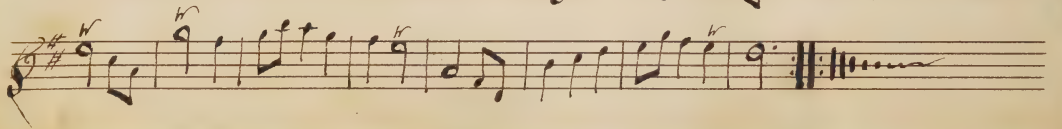
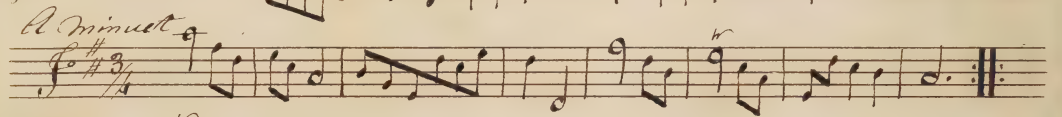
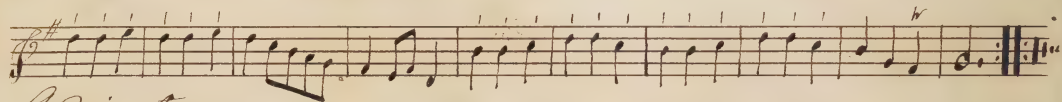
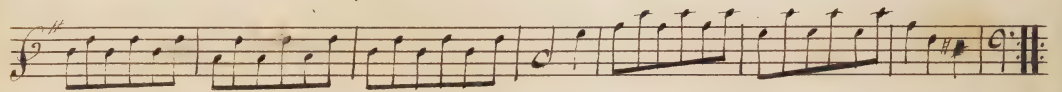
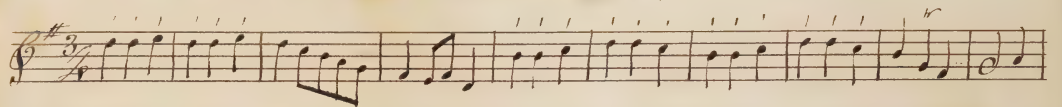


Turkish jig

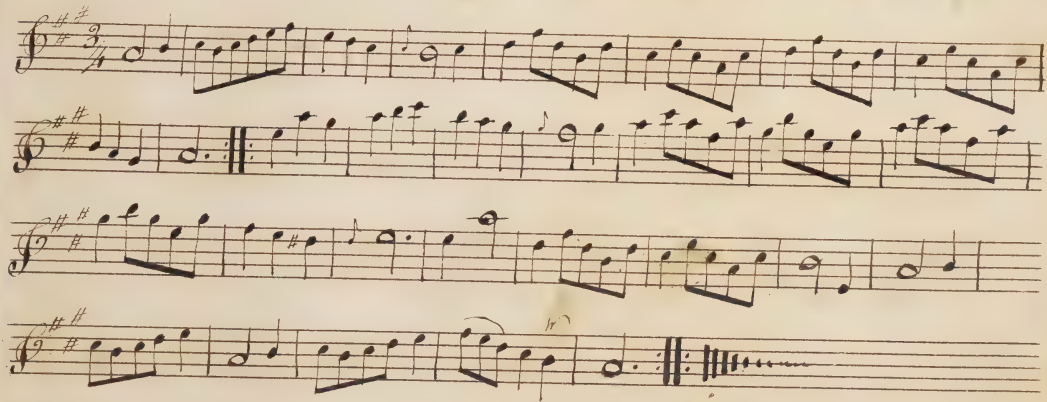




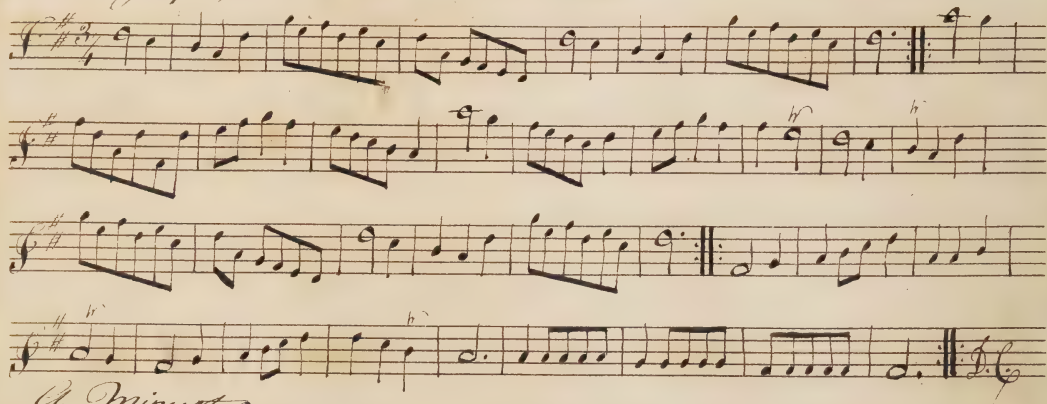
An Italian Duetto



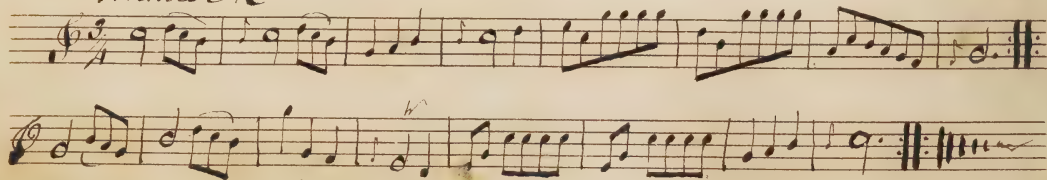
A Cooman Minuet



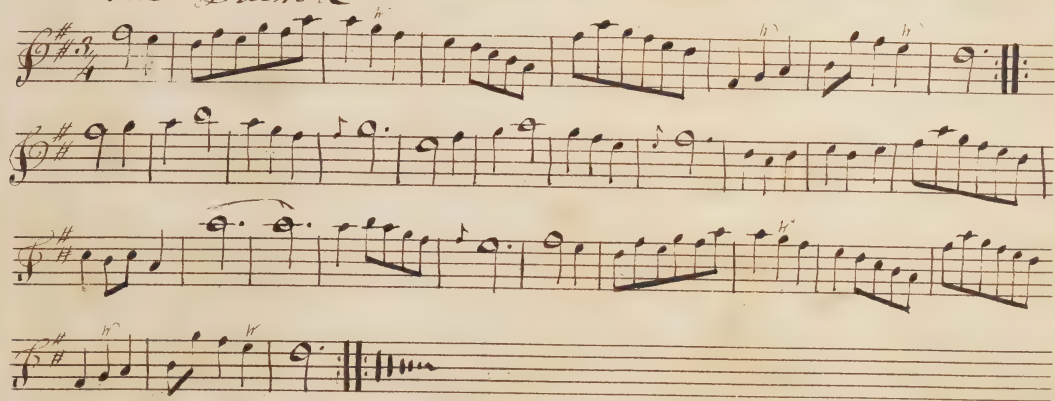
King of Swedens Minuet.



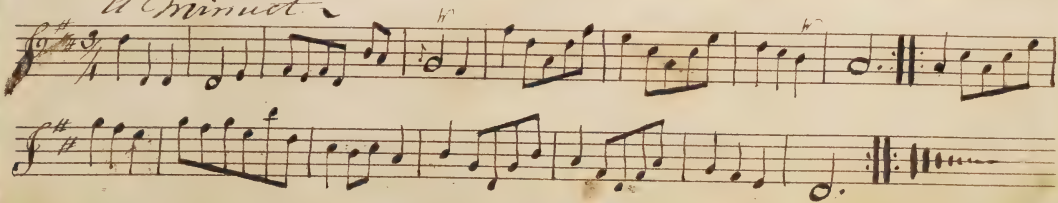
A Minuet



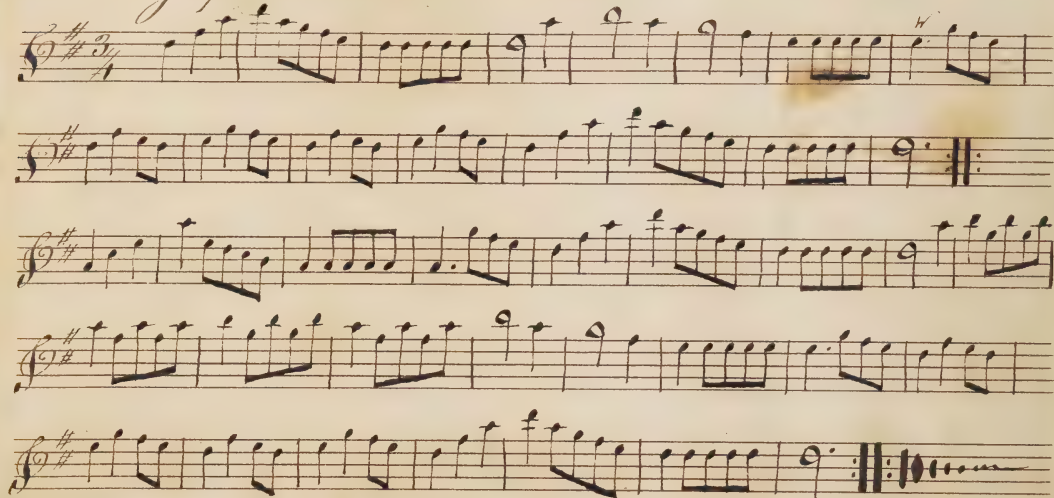
A Duetto

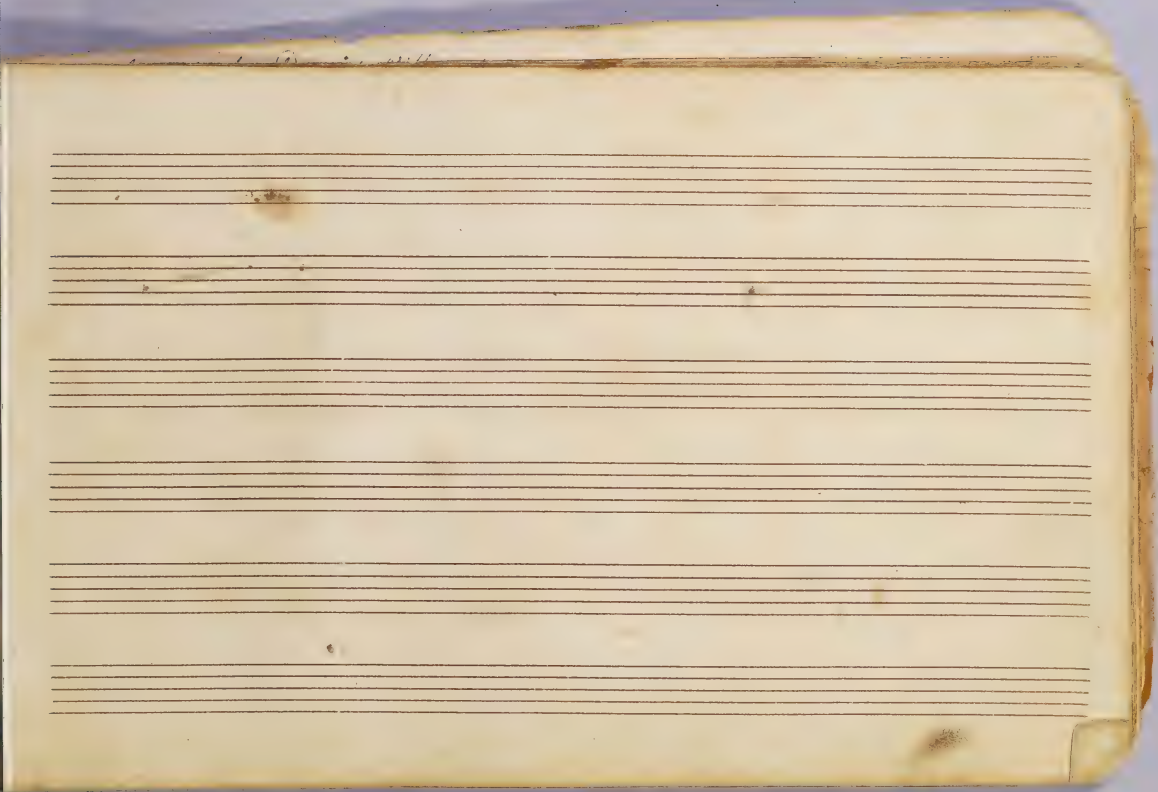


A Minuet

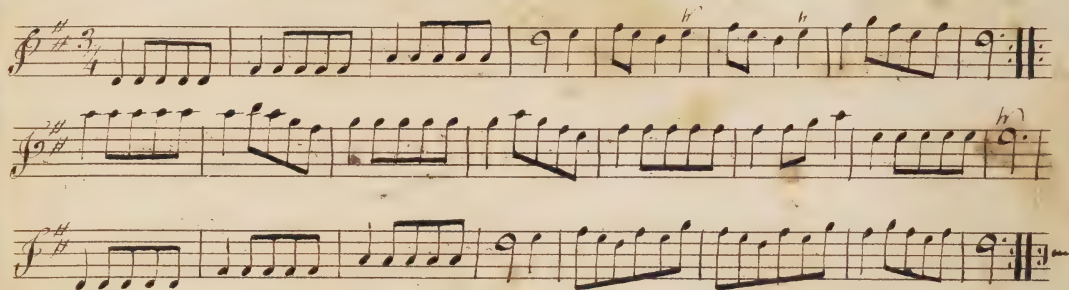


King of Sardinias Minuet

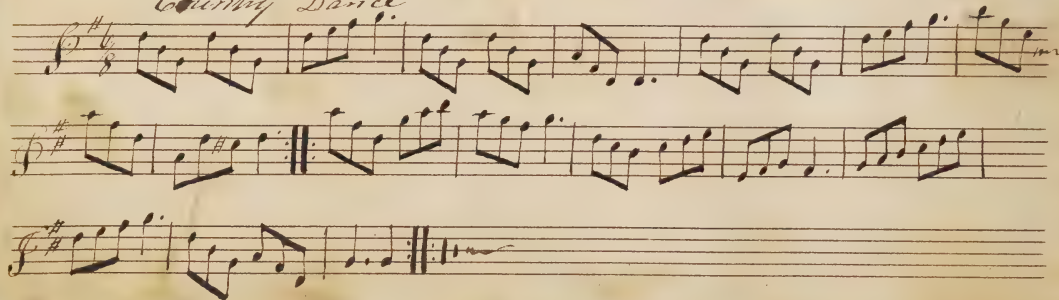




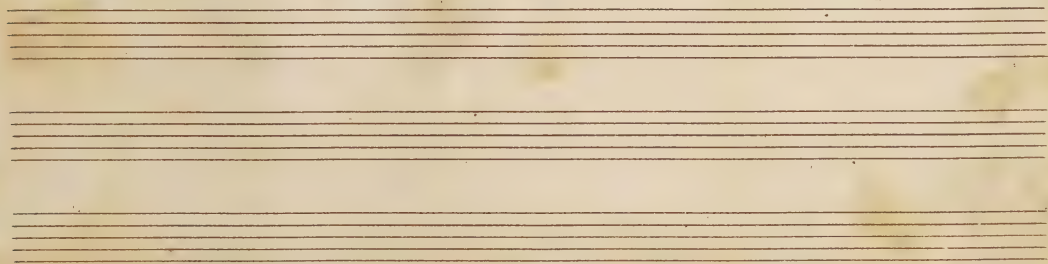
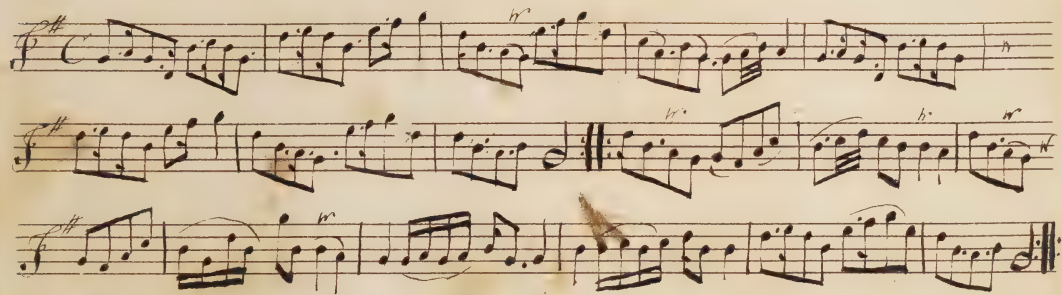
A Trumpet Minuet



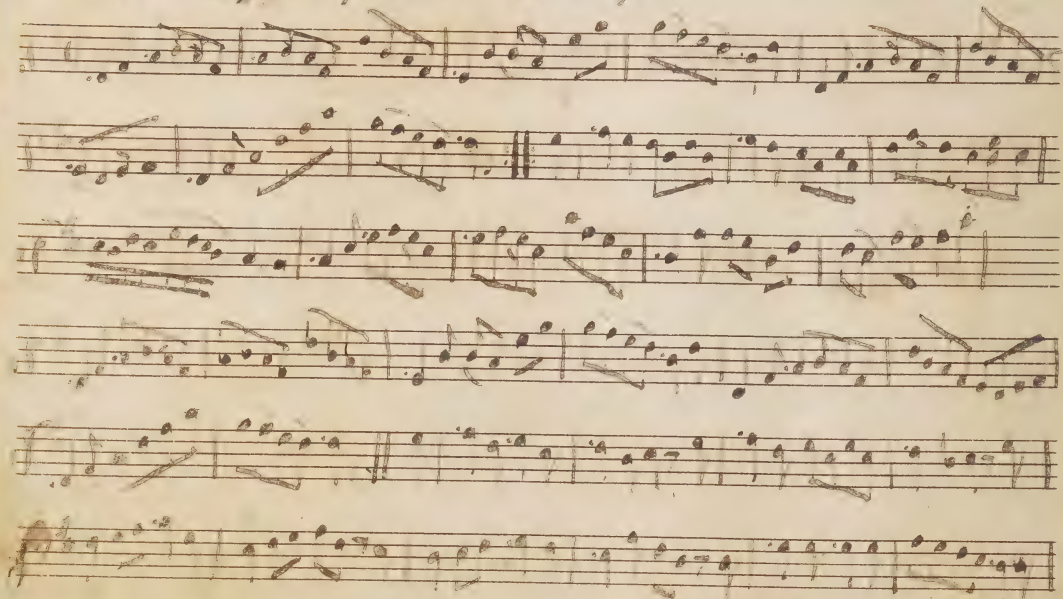
Country Dance

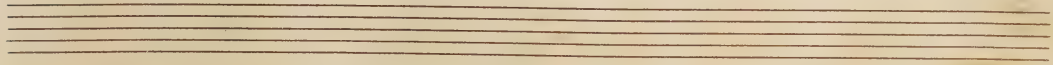
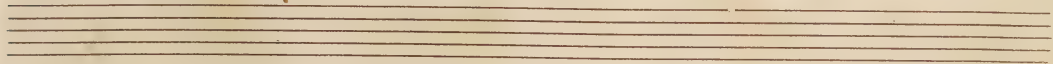
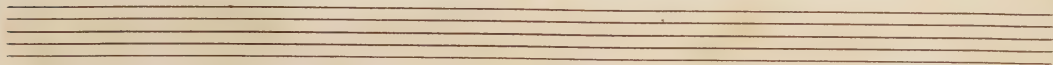
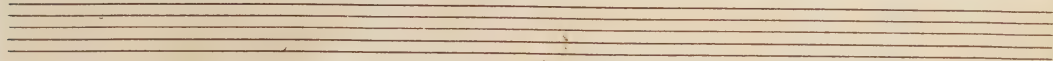
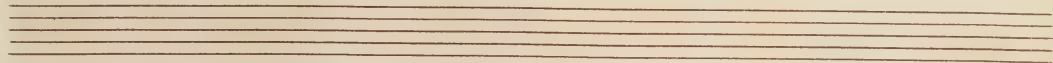


Public Thanks

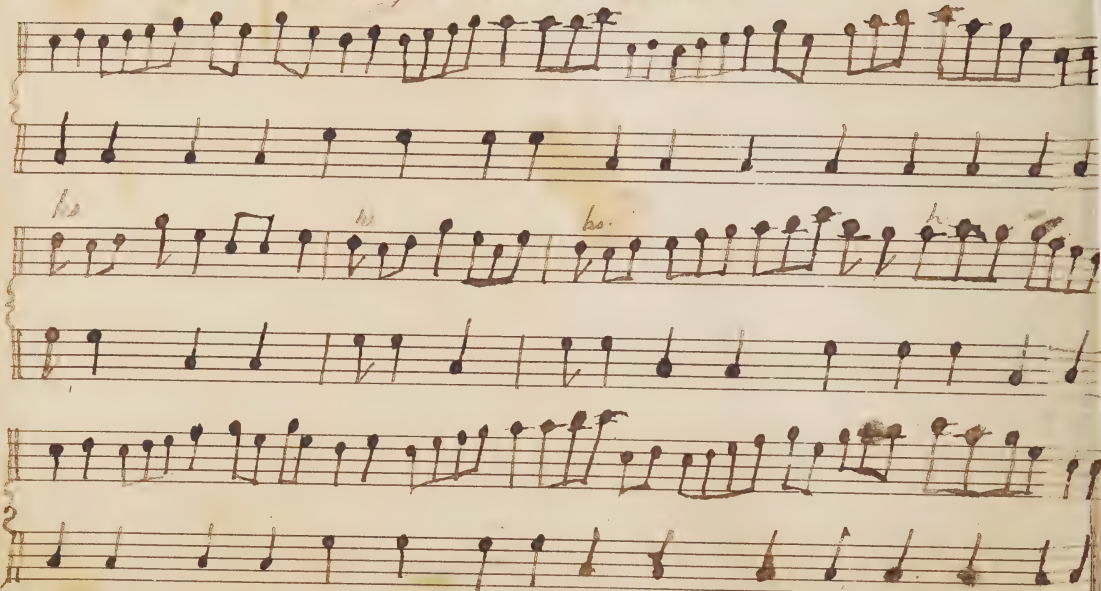


For ~~the~~ by Miss Galt



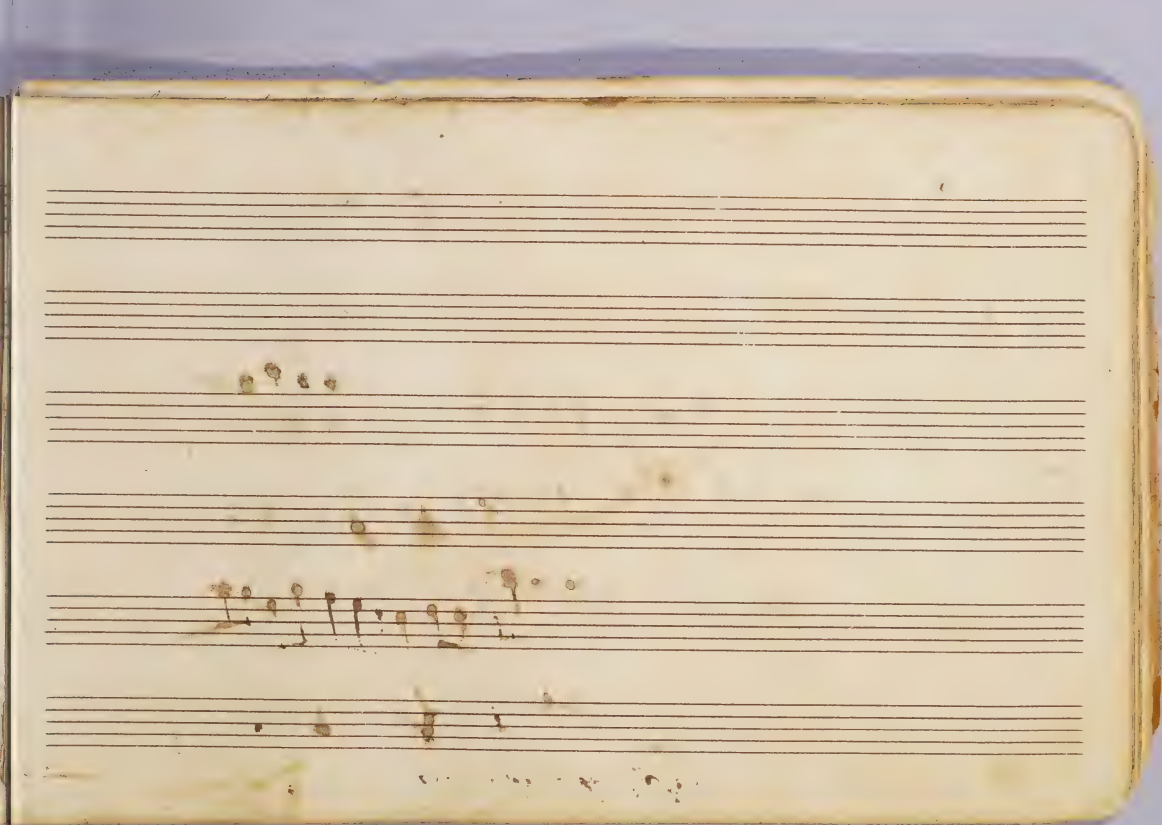


Handy over the ice

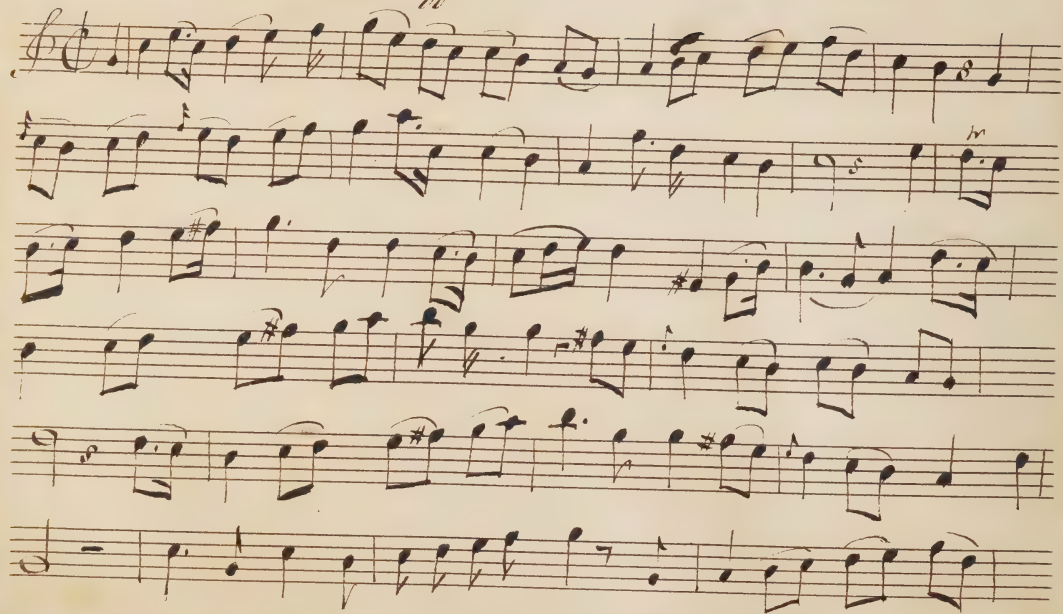


I am not a bad man

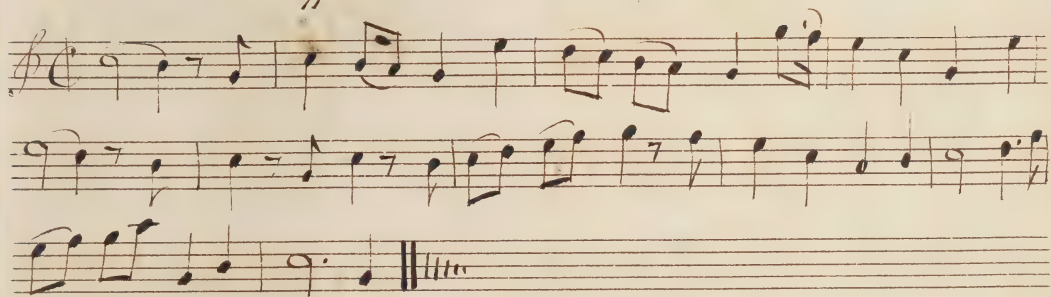
Finishe



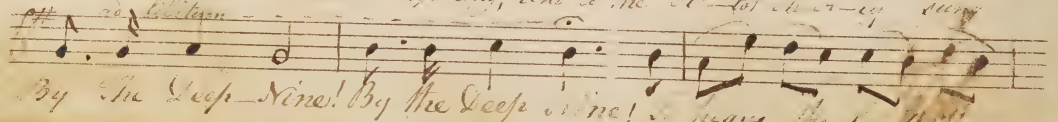
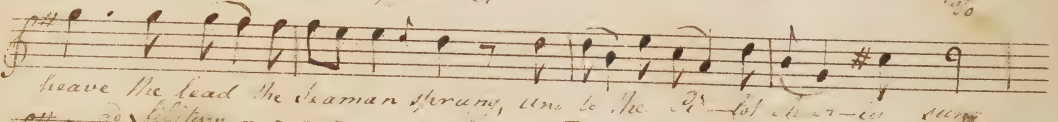
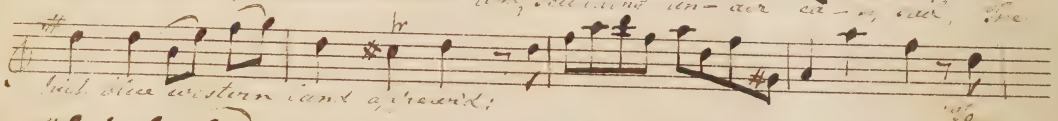
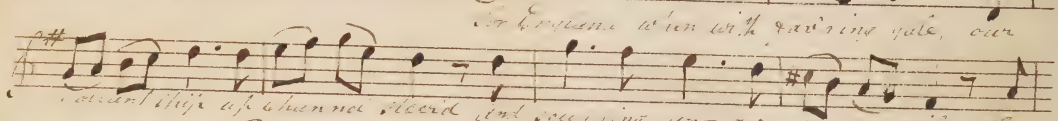
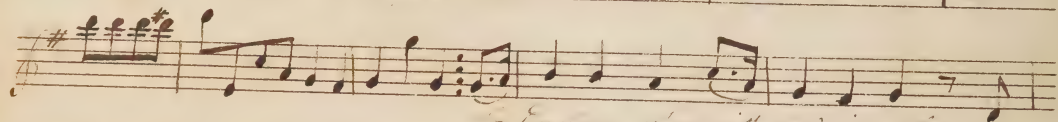
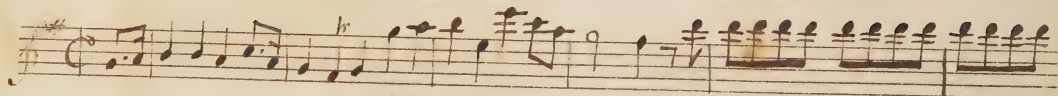
The Muff



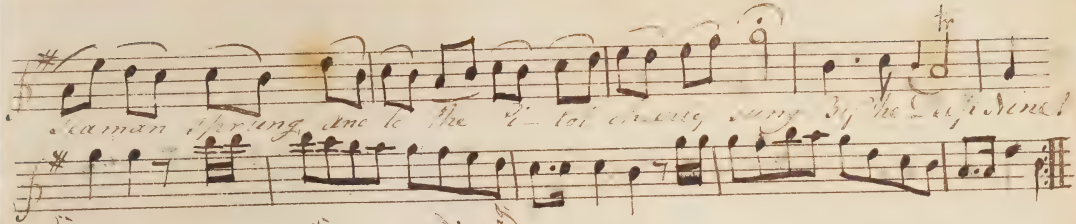
The Muff continued

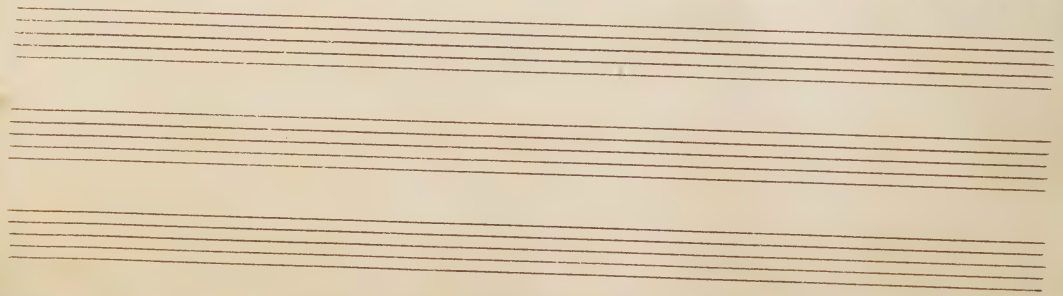
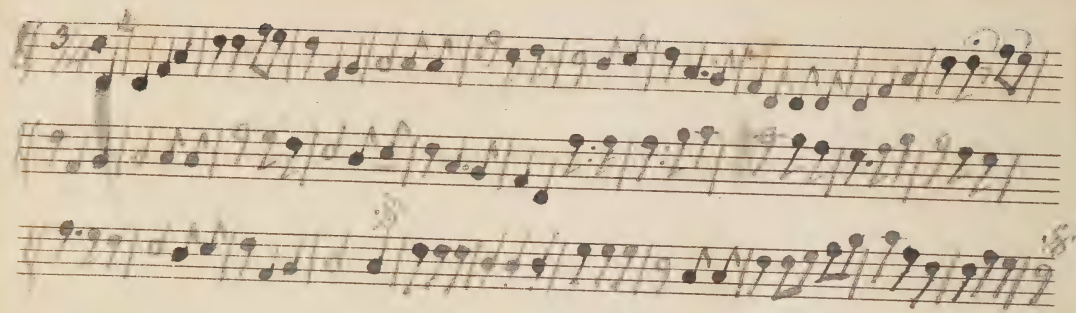


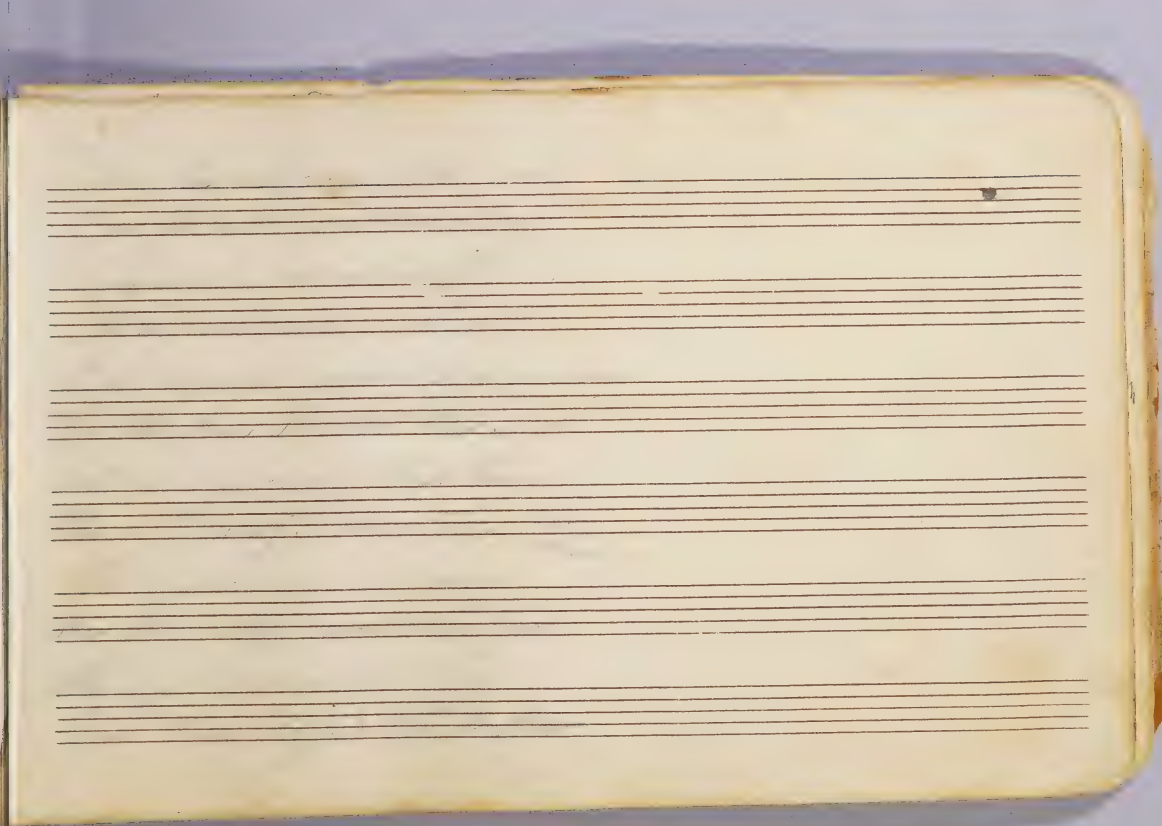
The Heaving of the Lead

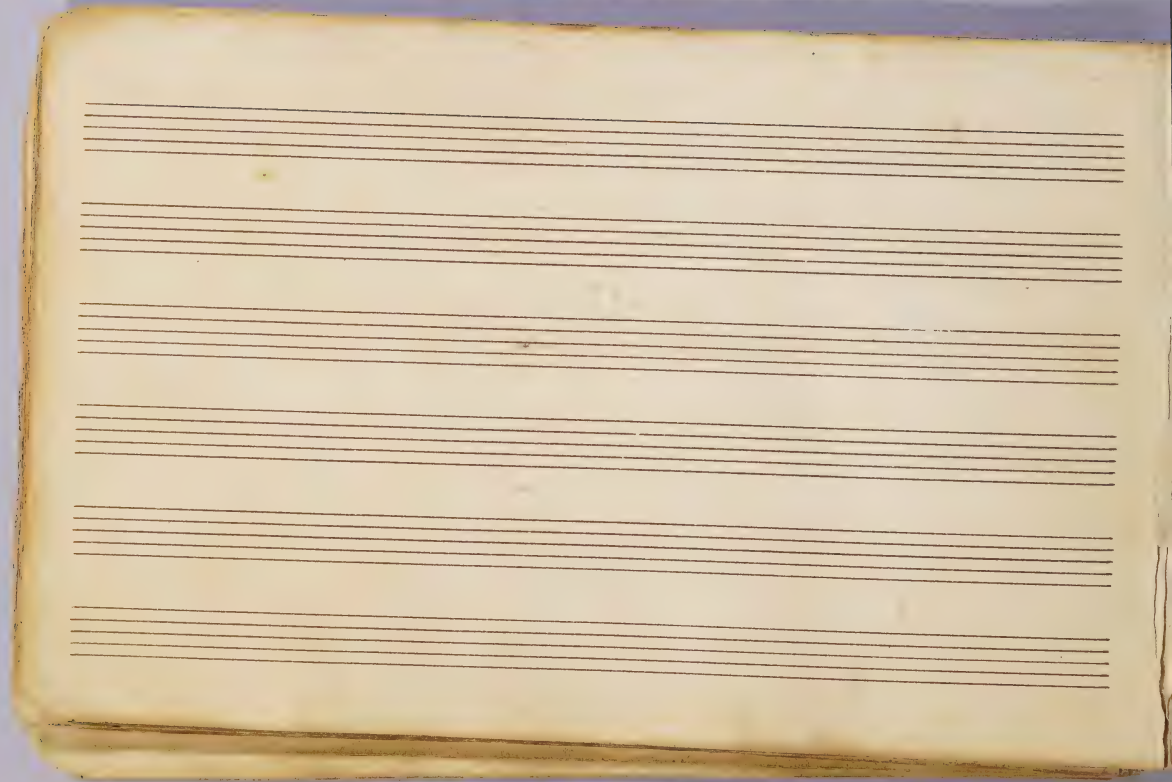


And bearing up to gain the Port!
Some bold warriors upon the pt. in view;
In Albany tower, on a tower - got
on a way to the Upper zone,
Then, at the end the Viceroy's wing,
And in the Viceroy's wing
3, see March 12, 1840.
One on the march level there are near,
A. H. in road there is the road,
Where in the Viceroy's Palace there,
A path and were a march long, long,
A road once more the Viceroy's wing,
And the Viceroy's wing (not sure)
A road 200 - 2000!"

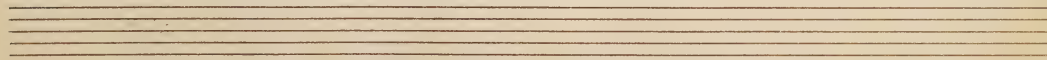
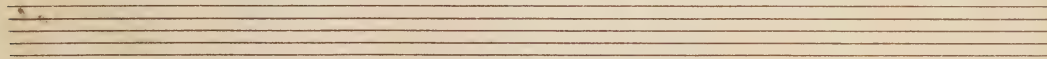
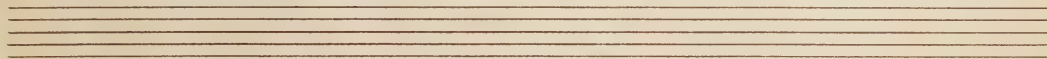




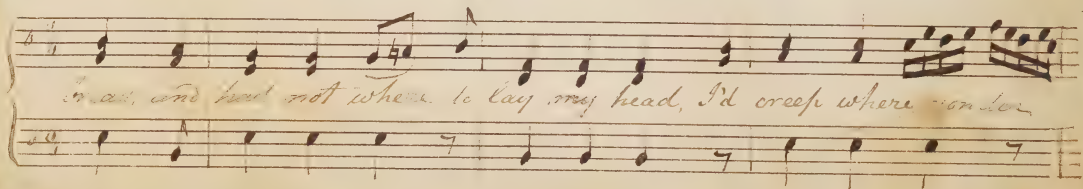
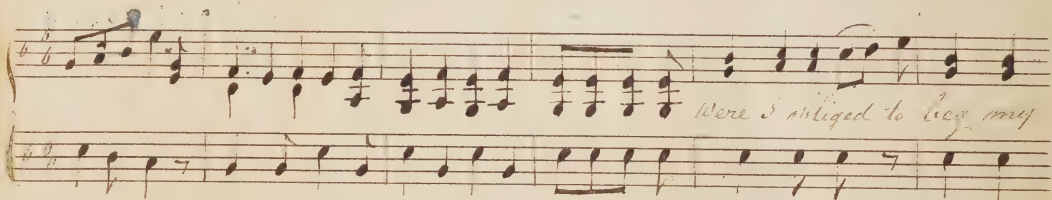
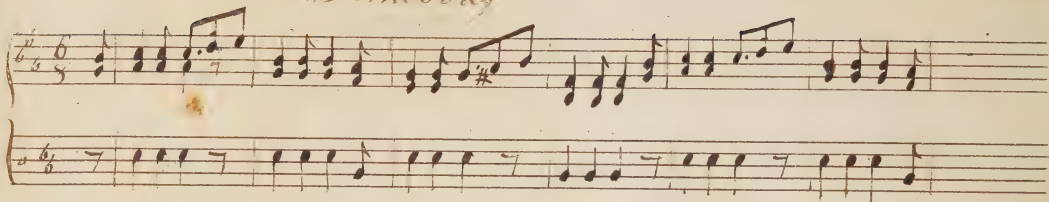




Avec les Deux Dans le Village



Sombody



hands are fed and steal a look at somebody way over the somebody

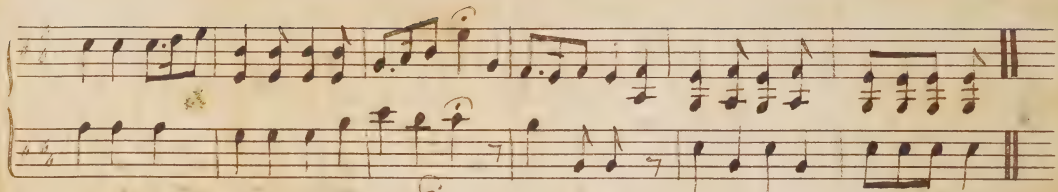
The first system of handwritten musical notation on aged paper. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written in cursive between the staves.

my constant somebody I'd creep where yonder birds are fed and steal a

The second system of handwritten musical notation. It follows the same format as the first system, with two staves in treble and bass clefs, one flat key signature, and common time. The melody continues in the upper staff, and the accompaniment is in the lower staff. The lyrics are written in cursive between the staves.

look at somebody

The third system of handwritten musical notation. It follows the same format as the previous systems, with two staves in treble and bass clefs, one flat key signature, and common time. The melody continues in the upper staff, and the accompaniment is in the lower staff. The lyrics are written in cursive between the staves.



^{2.}
I should my love meet with return,
I'd curse the day that I was born,
And never more would sigh for more,
But live to look at somebody,
My own dear somebody,
My constant somebody,
And never more would sigh for more,
But live to look at somebody.

^{3.}
With him I'd run my weary care,
With him each anxious wish I share,
No only ask that I might war,
The name of my dear somebody,
My own dear somebody,
My constant somebody,
No only ask that I might war,
The name of my dear somebody.

Sweet Lillies of the Valley

Handwritten musical score for the song "Sweet Lillies of the Valley". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes. The paper is aged and has a torn right edge.

O'er bar-ren Hills, and Flow'ry Dales, O'er seas and distant Shores, with
merry song and jocund Tales, I've pass'd some pleasant Hours,
tho' wandering thus I ne'er cou'd find a Girl like blithesome Sal-ly who
picks and culls and cries a' loud, who picks and culls and cries aloud, sweet
Lillies of the Valley, sweet Lillies of the Valley, who Picks, and culls and
cries a-loud, sweet Lillies of the Val-ley.

From whistling o'er the harrow's tooth,
From meeting of each Tree,
I chose a Soldier's life to wed,
So social gay and free,
And the the Ladies love as well,
And often try to Rally,
None pleases me like her who cries
Sweet Lillies of the Valley

I'm now returning (of late discharged)
To see my Native Soil
From fighting in my Country's cause,
To plough my Country's Soil,
I care not which with either pleased
So I possess my Sally,
That little merry Nymph that cries
Sweet Lillies of the Valley

Shake sweet in leave the water down
4 1809 in the Boca Light. 5

The Hunter Capt. Pond bound for Providence to sail
from Canton the 10 of December. — W. P. P. supercargo

Sdg
Eng
98

-31717-

Jul. 1755

- gift of Sidney Haman

(Capt. William F. Mojeer) —

canton China 1809. August —

American Hong

factory at 3

C. Daniel S. Allen

